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Dr



Bradley, E. H. no. 1



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Thesis  
THE ANALYSIS OF CHARACTER  
in  
WILLA CATHER'S NOVELS

by

Eleanor M. Bradley  
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Approved  
by

First Reader.....Thomas R. Mathew.....

Professor of English

Second Reader.....George M. Sweet.....

Professor of English



THE ANALYSIS OF CHARACTER  
in  
WILLA CATHER'S NOVELS

INTRODUCTION

- I Purpose of thesis
- II Life of Willa Cather
- III Relation of her own life and experiences to those of her characters
- IV Brief statement of her philosophy as developed in her novels
- V Division of thesis
- VI Brief statement on her characterization

PIONEERS

- I Alexander from Alexander's Bridge
  - A Through the eyes of the world
    - 1 Rugged strength
    - 2 Reliability
    - 3 Foresight
    - 4 Initiative
    - 5 Leadership
    - 6 Courage
  - B In his own eyes
    - 1 Vacillation
    - 2 Undependability
    - 3 Unexhausted youth
    - 4 Selfishness
    - 5 Vanity
    - 6 Stubbornness
    - 7 Cowardice
- II Alexandra from O Pioneers developed through the frustration of spiritual by material forces
  - A Inherited responsibilities
    - 1 The farm



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- 2 The family

- B Losses

- 1 Companionship
- 2 Feminine duties

- C Added burdens

- 1 Repeated failure of crops
- 2 Inferior ability of brothers
- 3 Questioning her judgment
  - a In remaining on upland
  - b In rotating crops
  - c In purchasing more acreage

- D Softening influences

- 1 Love of the soil
- 2 Love of Emil, the youngest brother

- E Material success and its effects

- 1 Prosperity of farm
  - a Ability to educate Emil
  - b Division of clear land on brothers' marriages
- 2 Her character hardened
  - a Indomitable will
  - b Impervious calm
  - c Utter self-reliance

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- 1 Loss of lover
- 2 Inability to enjoy wealth of home
- 3 Vicarious happiness
  - a Youth
    - (1) Swedish girls as servants
  - b Friendship
    - (2) Marie
  - c Love
    - (3) Emil
- 4 Disappointment
  - a In Emil
  - b As his guardian
- 5 Belated marriage



III Marie from O Pioneers developed through her effect upon other characters

A Emil loved her for her

- 1 Gaiety
- 2 Beauty
- 3 Congeniality
- 4 Intensity

B Frank loved her for her

- 1 Coquetry
- 2 Vitality
- 3 Love of pleasure
- 4 Fiery temperament
- 5 Loyalty

C Alexandra loved her for her

- 1 Youth
- 2 Companionship
- 3 Spontaneous affection

IV Antonia from My Antonia seen through the eyes of Jim Burden

A The child - early foundation of strength of character

- 1 Simplicity
  - a Immigrant Bohemian peasant
  - b Poverty
  - c Limited social contacts
  - d Scanty education
- 2 Courage
  - a Tenacity
  - b Assumption of father's burden
  - c Labor with the soil
- 3 Adaptability
  - a To the new American life
  - b To unexpected obstacles

B Hired girl - growth of character in face of difficulties

- 1 Mobility
  - a Adaption to life as ward of Harlings
- 2 Fall from grace
  - a Loss of job at Harlings







- b Contact with undesirables
  - c Job with Cutter
- 3 Loyalty
  - a To Larry Donovan
- 4 Betrayal
  - a By Larry Donovan
- 5 Redemption
  - a Increased strength in facing adjustment as unwed mother
  - b Virtue
    - (1) Avoidance of tarnish
- 6 Contrast
  - a With Lena Linguard
- 7 Subordination of character

C Wife and mother - achievement of ideals

- 1 Unity of family
  - a The mother a source of strength and guidance

V Captain Forrester from A Lost Lady in sharp contrast to his wife's character

A Reliability

- 1 Responsible positions
- 2 Pioneer spirit
- 3 Prop for volatile wife

B Honor and loyalty

- 1 Sacrifice of wealth in bank failure
- 2 Loyal friends
- 3 Knowledge of wife's affairs

C Repose

- 1 Love of nature
- 2 Clear conscience
- 3 Patience in illness

VI Euclide Auclair, apothecary, from Shadows on the Rock as a complex character

A City-lover

- 1 Enjoyed pattern of the city
- 2 Liked its security
- 3 Enjoyed its conventions



## B Country-lover

- 1 Liked solitude
- 2 Kept plants growing in winter
- 3 Watched for first swallow, buds, etc.

## C Amenable

- 1 Willing to aid everyone
- 2 Mild

## D Determined

- 1 Refused to change treatment of illness
- 2 Unswerving loyalty
  - a Bishop Laval
  - b Count Frontenac

## E Conservative

- 1 Retained old customs
- 2 Longed for old life in France
- 3 Clung to old style courtesy

## F Progressive

- 1 Constantly experimented with new herbs
- 2 Adapted himself to new mode of life

## ADVENTURERS

### I Claude Wheeler from One of Ours

#### A Failure to achieve his ideals

- 1 In his home
  - a Father's complete lack of understanding
  - b Mother's narrow, religious viewpoint
  - c Brothers' antipathetic natures
  - d Material circumstances no aid to adjustment
- 2 As a student
  - a Limited ability of professors
  - b Attempt to transfer to different college overruled
  - c Shy nature discouraged friendship with students
  - d The Erlichs increased his dissatisfaction with his environment



- 3 As a farmer
  - a His successes in vain
  - b Physical labor brought no relief
  - c Responsibilities exaggerated
- 4 In his marriage
  - a Wrong choice of girl
    - (1) Cold and indifferent
    - (2) Fanatical religious interests
  - b Home life barren

B Fulfillment of his ideals

- 1 As a soldier
  - a Found congenial companionship
  - b Hardships of war instilled confidence
  - c Under authority he found freedom
  - d Belief in 'the cause' restored faith
  - e Learned mastery of men
  - f Death came before disillusionment

II Tom Outland from The Professor's House represents the frustrated adventurer in the Professor

- A Call boy
- B Cowboy
- C Discovery of Cliff Dwellings
- D Isolation from the worldly
  - 1 Result of Washington trip
  - 2 Rejection of more lucrative opportunity
- E Scientific adventurer
- F Release by death at height of potentialities

ARTISTS

I Thea from the Song of the Lark developed through the influence of others

- A In Moonstone
  - 1 Her mother
    - a Recognized Thea's talent
    - b Sheltered her from interruption





- 2 Tillie's worship roused her
- 3 Care of Thor gave her self-reliance
- 4 Professor Wunsch
  - a Encouraged serious study of piano
  - b Attempted to develop her talent
- 5 Doctor Archie
  - a Found some happiness through Thea
  - b Guided her intellectually
  - c Protected her health and temperament
  - d Fostered her courageous, honest thinking
- 6 Ray Kennedy
  - a Idealized Thea
  - b Disclosed ordered life of Cliff Dwellers
  - c Stimulated imagination
  - d At his death, musical career possible
- 7 Spanish Johnny
  - a Shared her love of music
  - b Broadened her views

#### B In Chicago

- 1 Andor Harsanyi
  - a Strengthened her perseverance
  - b Urged study of voice
  - c Perceived her need to find self
- 2 Doctor Archie
  - a Financed further study
  - b Persisted in belief of her ability
- 3 Lars Larsen
  - a Offered sympathy
    - (1) Job
    - (2) Difficulties
- 4 Madison Bowers
  - a Tainted Thea with cynicism, scorn, and pettiness
  - b Undermined her health through duties distasteful to her temperament
- 5 Fred Ottenburg
  - a Molded manners and taste in dress

#### C In Panther Canyon

- 1 Fred Ottenburg
  - a Lifted Thea to height of confidence
  - b Kept her from physical breakdown
  - c Guided her by his knowledge of music
  - d Subjected himself for her advancement





## D In New York

- 1 Oliver Landry
  - a Assisted her as accompanist and friend
- 2 Doctor Archie and Fred Ottenburg
  - a Interpreted the finished artist

II Professor St. Peter from The Professor's House  
through narrative and retrospection

## A Attainment

- 1 In social life
  - a Through family
    - (1) Love of charming wife
    - (2) Interesting daughters
    - (3) Sufficient income
  - b Through friends
    - (1) Tom Outland
    - (2) Augusta
    - (3) Mr. Appelhoff
- 2 Career
  - a At college
    - (1) Mutual inspiration between his students and him
    - (2) Struggle for high educational standards
    - (3) Relations with Professor Crane
  - b In special work
    - (1) Pleasure of complete isolation in his study
    - (2) Successful compilation and completion of books

## B Disillusionment

- 1 In social life
  - a The family
    - (1) Breach with wife
    - (2) Rosamond - selfish, greedy
    - (3) Kathleen - embittered, jealous
    - (4) Effect of increased income and Tom Outland's money
  - b In friends
    - (1) Irreplaceable loss of Tom
    - (2) He misses Augusta's visits
- 2 Career
  - a At college
    - (1) No outstanding students



- (2) Relaxing of standards
- (3) Strained relations with Professor Crane
- b In special work
  - (1) Void left by completion of work on books
  - (2) Private study for 'escape'

III Lucy Gayheart from Lucy Gayheart through the eyes of the omniscient author

A Reaching for life

- 1 Light-hearted
  - a Her walk
  - b Her popularity
  - c Her attitude toward career
- 2 Impressionable
  - a To nature
  - b In reaction to people
- 3 Understanding
  - a Of Harry
  - b Of pupils
- 4 Dissatisfied
  - a With Harry
  - b With Haverford
- 5 Contrasting
  - a With Harry Gordon
  - b With sister Pauline

B Life

- 1 Sensitive in reaction to
  - a Sebastian
  - b Mockford
  - c Guiseppe
- 2 Emotional
  - a In break with Harry

C Withdrawing from life

- 1 Discouraged
  - a Disastrous love affair
  - b Need of sympathy from Harry
  - c Seclusion from people
  - d Sister's lack of understanding

D Life regained

- 1 Awakened
  - a Through music
  - b Through nature



## IV Minor characters

A Clement Sebastian from Lucy Gayheart

- 1 Clung to youth
- 2 Revealed love as a tragic force
- 3 Brought out Lucy's real self

B Guiseppoe from Lucy Gayheart

- 1 Love and deep understanding of music
- 2 Sympathetic toward Sebastian's life

## SOPHISTICATES

I Marion Forrester of A Lost Lady seen through the eyes of youth

## A Enchantment

- 1 Portrayal of a charming lady
  - a Success
    - (1) As hostess
    - (2) As children's ideal
  - b Discrimination
    - (1) In social set of larger cities
    - (2) In contrast with townspeople
  - c Indications of fickleness, weakness, brittleness
    - (1) Dependence on excitement of society
    - (2) Love affair with Frank Ellinger
    - (3) Blossomed under admiration
    - (4) Contrast with husband

## B Disenchantment

- 1 Degradation of a charming lady
  - a Loss of defenses
    - (1) Illness and death of Captain Forrester
    - (2) Poverty
    - (3) Confinement to Sweetwater
  - b Defeat
    - (1) Addiction to liquor
  - c Loss of discrimination
    - (1) Marriage of Frank Ellinger
    - (2) Acceptance of boorish townspeople as social equals



(3) New lover, Ivy Peters, is an upstart

(4) Second marriage for wealth

II Myra Henshawe from My Mortal Enemy seen through the eyes of youth

A Height of her power

- 1 Selfishness and domination
  - a Of artists
  - b Of friends
  - c Of husband
  - d Self-dramatization
- 2 Jealousy
  - a In marriage
  - b Of wealthy
- 3 Cruelty
  - a Sarcasm
  - b Ruthless sense of humor
- 4 Generosity and courage
  - a Kindness to sick friends
  - b Severing of home ties to marry
- 5 Breaking of religious ties
  - a Abandonment of family religion
- 6 Contrast with husband
  - a Devotion versus dominance
  - b Submission versus tyranny
  - c Apathy versus spirit

B Decline of her power

- 1 Bitterness over loss of
  - a Power
  - b Friends
  - c Dignified life
- 2 Torture
  - a Of self
  - b Of husband
- 3 Religious obsession
  - a Sense of sinfulness

III Oswald Henshawe from My Mortal Enemy shown in contrast with his wife

A Persevering

- 1 Worked way through college
- 2 Overcame obstacles in way of marriage to Myra
- 3 Constantly adapted self to Myra's wishes







## B Sincere

- 1 In love of his wife
- 2 Religious beliefs
- 3 Effort to understand Myra

## C Resigned

- 1 To wife's will
- 2 To change in circumstances

## IV Minor characters

A Mrs. Alexander from Alexander's BridgeB Mrs. St. Peter from The Professor's HouseC Louis Marcellus from The Professor's House

## CHILDREN

I Jacques, the young child in Shadows on the Rock

## A Backwardness

- 1 Maternal neglect
- 2 Sensitiveness to poverty
  - a Home
  - b Dress
- 3 Slow intellect

## B Response to sympathetic understanding

- 1 Docility
- 2 Honesty
- 3 Appreciation
  - a Gratitude
  - b Loyalty
  - c Affection

II Cécile Auclair, the adolescent from Shadows on the Rock

## A Homemaker

- 1 Delights in housekeeping
- 2 Keeps spirit of Old France alive
- 3 Entertains guests charmingly

## B Daughter



- 1 Adapts life to father
- 2 Follows mother's teachings
- 3 Loyal and self-sacrificing in following father's wishes

#### C Friend

- 1 To Jacques
  - a Motherly care
  - b Companionship
- 2 Adults
  - a Understanding
    - (1) She lacked self-consciousness
  - b Appreciation
    - (1) Of consideration shown to her

#### D Devout Catholic

- 1 Relationship with nuns
- 2 Unquestioning faith
  - a Belief in miracles
- 3 Pleasure in church services

### RELIGIOUS

#### I Bishop Latour and Father Vaillant from Death Comes for the Archbishop

##### A In contrast with their parish priests

- 1 Bishop Latour and Father Vaillant displayed
  - a Sanctity
  - b Unselfishness
  - c Wisdom
  - d Devotion
  - e Gentleness
  - f Tolerance
    - (1) Of superstitions
    - (2) Of church differences
- 2 The parish priests showed
  - a Fanaticism
  - b Greed
  - c Simplicity
  - d Childishness
  - e Corruption
    - (1) Martinez
    - (2) Gallegos



## B Bishop Latour and Father Vaillant as complements

### 1 Bishop Latour

- a Humility
- b Renewed confidence
- c Perspicacity
- d Intelligence
- e Tact
- f Authority
- g Dignity
- h Courtesy
- i Reserve
- j Man of meditation
  - (1) Death in peaceful retirement

### 2 Father Vaillant

- a Fervor
- b Energy
- c Naivete
- d Persistence
- e Zeal
- f Resolution
- g Begging pertinacity
- h Man of action
  - (1) Death in harness

## II Contrast of Bishop Laval and Saint Vallier from Shadows on the Rock

### A Early life

- 1 Laval - severe discipline, meditation
- 2 Vallier - courtly training, dramatic piety

### B Life in Canada

#### 1 Homes

- a Laval - miserably poor
- b Vallier - opulent with dramatic setting

#### 2 Dress

- a Laval - simple, threadbare
- b Vallier - ornate, fine fabric

#### 3 Governing of clergy

- a Laval - Seminary home for movable clergy
- b Vallier - established parishes with permanent cures



- 4 Relations with parishioners
  - a Laval - kindly, understanding but tyrannical
  - b Vallier - arrogant, scornful, disliked children, theatrical piety, aroused ridicule

- 5 Characteristics
  - a Laval - uncompromising, stable, generous, self-sacrificing, bitter, humble
  - b Vallier
    - (1) In manhood
      - (a) Contradictory, volatile, precipitate, jealous, greedy, conceited
    - (2) In old age
      - (a) Defeated by misfortunes, saddened, bewildered, penitent

#### C Comparisons

- 1 Noble families
- 2 Intrinsic sincerity
- 3 Ostentatious religious ceremony
- 4 Beauty in churches

### III Minor characters

#### A Father Hector Saint-Cyr from Shadows on the Rock

- 1 Background and ancestry
- 2 Character - idealistic, fearless, strong, sincere
- 3 Ideal to serve God at greatest cost to himself







THE ANALYSIS OF CHARACTER  
in  
WILLA CATHER'S NOVELS

To undertake a complete evaluation of the works of Willa Cather would be a task far too involved for the amateur no matter how skillful. Furthermore, it is generally conceded that any criticism of a living author is usually much more difficult because it lacks the perspective that a more detached literary period will bring.

It is my purpose, therefore, to discuss the methods Miss Cather has employed in the development of her major characters. I shall also try to indicate the autobiographical strain that marks most of these delineations and to interpret the author's philosophy as it is lived by her characters.

Since the publication of O Pioneers in 1913, Willa Cather has definitely occupied an honored place in American Literature. She won this by portraying the immigrants of the Mid-West whom she understood so thoroughly. She has maintained this place by presenting through inimitable characters her own understanding of life in its essential realities.

Willa Cather, through inheritance and surroundings had much in common with the pioneers; her mother was an Alsatian Sibert and her father of Irish descent. She was Born on December 7, 1876, in the shadow of the Blue Ridge



Mountains, near Winchester, Virginia, but at the age of nine moved to a ranch near Red Cloud, Nebraska, where she dwelt among Germans, Russians, and French immigrants. Her nearest neighbors were Scandinavians and in the adjoining town was a whole settlement of Bohemians. It is evident in Willa Cather's novels that this period of life created the strongest impression and served as the greatest influence in her writings, for she herself says, "I think the most basic material a writer works with is acquired before the age of fifteen."<sup>1</sup> She learned reading and writing at home and read the English Classics to her grandmothers in the evening. Willa Cather on her pony roamed far to visit the immigrants whose difficult lives fascinated her and whose stories of their former homes deepened her understanding and stirred her with a burning desire to interpret them to others.

Is there not a touch of autobiography in the longing of Professor St. Peter to be once again a boy in the simple Kansas scene before life became complicated? Would not Miss Cather like to return to her beloved Nebraska again now that metropolitan life demands her? Framed in this setting are such novels as My Ántonia, O Pioneers, and A Lost Lady. The contemporary Nebraska of One of Ours and Lucy Gayheart is not so steeped in the pioneer mood and consequently they lack the depth of the others although they are still artistic achievements. So firm was this young girl's faith in these

<sup>1</sup> Alexander's Bridge, Preface 1922 Edition



immigrants, she wrote her first stories about them as an undergraduate in the University of Nebraska (1891-1895), but realized that the stories were "bald, clumsy, and artificial," and turned to a study of Henry James to improve her writing. After graduation, Willa Cather worked as a telegraph editor and dramatic critic on The Leader in Pittsburgh for six years. She later became a teacher of English in Allegheny High School (1901), during which time her early poems April Twilights and short stories Troll Gardens were published. She accepted the position of managing editor for McClure's Magazine (1908), but finally resigned in 1911 to devote all her energy to independent writing. During these busy years, Willa Cather travelled extensively in Colorado, Wyoming, Nebraska, most of Southwest United States, and Europe. The scenes of contemporary Colorado and the Arizona Cliff Dwellers in Song of the Lark must be direct impressions of her travels as are the descriptions of the Cliff Dwellers in The Professor's House, and the New Mexican scenes of the 1850's in Death Comes for the Archbishop

When Miss Cather breaks from her treasured realm of windswept prairies or from the Southwest and uses modern New York for a background, one senses the failure of background to merge with character and Bartley Alexander and Myra Henshawe stand sharply alone.





Since Willa Cather's determined withdrawal from busy office life to follow the advice of Sara Orne Jewett in a letter of 1908; "To work in silence and with all one's heart, that is the writer's lot; he is the only artist who must be a solitary and yet needs the widest outlook in the world," she has steadily devoted her skill and energy to the significant evaluation of life stories of heroic individuals and has amply fulfilled the promise of her early recognized genius.

Miss Cather is an authentic, scrupulous realist using literary art to attain a fidelity to life. In the light of her perspective, experience is belittled and spirituality magnified. When individuals seek to control their environment, frustration usually results. Her works show very clearly the disillusioning force of life and experience which wear out any idealism of beauty and perfection that a character has hungered for. Because of this disillusionment in life, emphasis is then placed on death as a release for the character after the soul has gone through life as a penance.

Without indulging in romantic exaggeration of the primitive settlements, she admires the Cliff Dwellers' harmony with nature and believes that modern civilization, with its mechanized standards of social life has infused a cluttered disorder which prevents man from living out his potentialities.





Marriage is a failure in the sense that inner life cannot be shared and love is a brief lyric moment of beauty followed by awakening to reality.

It is interesting that the realists are always the women in her novels and the idealists are always the men, perhaps because she understands women better. The most of her major personalities are markedly kinetic. Never dogmatic, never partisan, she does not seek to enforce a conviction but nevertheless with the delicate workmanship of the true artist she suggests her philosophy so skillfully that we can understand the very color of the characters' thoughts, the spiritual development of their souls.

Because each of Miss Cather's novels is centered chiefly about a single person, my thesis is divided into the types under which each major character may be classified and includes few minor characters so completely presented that they deserve mention. From her earthy, unreflective pioneers impelled by a mighty uncomprehended force, through her second generation pioneers called adventurers, to the greater sensitiveness, imagination, and superior consciousness of the artists likewise driven by a single purpose, to the aristocratic descendants of the pioneers broadly termed sophisticates, including the two children of Shadows on the Rock, and reaching the peak of spiritual essence in the religious, I have attempted to envelop the full scope of her character delineation.



Tempered by a mood drawn from settings Miss Cather loved, molded into varied forms suited to her choice of individuals, Willa Cather's novels are usually centered in single persons preferably of heroic stature who are capable of an amazing potentiality for expressing devotion or for attaining self-imposed ideals.

Of the varied methods of development, she employs with greatest success the direct delineation of character by her own descriptive passages- telling in their beauty.

These thumbnail vignettes are augmented by the following diversified modes of delineation: (1) reaction to incident, (2) contrast, (3) dialogues, (4) omniscient author, (5) eyes of other characters, (6) exposition, (7) reaction of characters to each other, (8) environment, and (9) reminiscence and introspection.

There is in all the novels a sense of utter detachment of the skilled observer rather than the introspective analyst. Perhaps it is to avoid sentimentality, perhaps it is her painstaking devotion to literary art as a vehicle of realism that preserves Willa Cather, the reporter, or perhaps it is this very lack of thesis that lends grace and delicacy to her novels. It is true that she regards each successive novel as a challenge to create new subject matter and to vary her technique.



## PIONEERS

Bartley Alexander, the hero of Willa Cather's first novel, is more important for the promise he gives of her skill in characterization rather than her actual execution of it. In writing a preface to a later edition, the author herself explained the difference between Alexander's Bridge and O Pioneers, her second novel, thus: "The difference in quality in the two books is an illustration of the fact that is it not always easy for the inexperienced writer to distinguish between his own material and that which he would like to make his own."

Alexander's Bridge is a story of a middle-aged engineer whose allegiance is divided between two loves, his wife and his mistress. The former represents the complex social world into which success has forced him; the latter symbolizes his youth and powerful ambitions. Thus, throughout the novel there are two personalities in Alexander, one seen through the eyes of the world, and the other through his own eyes.

Bartley Alexander is first presented to us in dialogue between his wife and Professor Wilson, a psychologist who had known him as a student. They, in a few short remarks, show that the man is a successful engineer with unusual ability. Nothing could be more illuminating than the words of his old friend, "There he is. No past, no future for Bartley: just





the fiery moment."<sup>1</sup> This conversation is followed by a description of him - a vivid pen portrait in which Cather even then excelled - as a man of rugged strength whose appearance made him a popular subject for Sunday supplements. Gradually the past successes unfold; whether through dialogue or retrospection, Bartley Alexander stands out as a man of sufficient initiative and foresight to win the confidence of the Emperor of Japan who permitted the engineer to institute reforms in bridge-building and road construction throughout the islands. The information that Bartley has several bridges under construction in the United States, that his Moorlock in Canada is the most important piece of bridge engineering in the world, and that he has been entrusted with unusual contracts is evidence of the reliability, courage, and leadership with which the world credits him. The dialogues (although they are very stilted) between Alexander and Winifred further develop the impression of his reliability and strength and disclose how completely her life is wrapped in making him a success.

There is, however, a hint of frailty in Professor Wilson's shrewd observation, "Yet I always used to feel that there was a weak spot where some day strain would tell",<sup>2</sup> and although the professor discounted the previous remark

1 Alexander's Bridge Page 10

2 Alexander's Bridge Page 15





with, "You've changed. You have decided to leave some birds in the bushes. You used to want them all."<sup>1</sup>the first statement proves to be more accurate.

Bartley, himself, feels an unrest, a dissatisfaction with the social structure surrounding him and wants to "live out his potentialities" - a philosophy carried in all Willa Cather's books - of his pioneer self. This desire is strengthened when he meets Hilda Burgoyne in London, the girl whom he had loved while they were both students in Paris. Now, the reader sees Bartley through his own reflections as an indecisive, vacillating man who dreads "the dead calm of middle life," and who feels that freedom is far more important than honors and achievement. Like Marion Forrester of a later novel, he stubbornly clings to that "unexhausted youth fermented within him" and foolishly tries to live two lives, one with his wife in Boston, the other with his mistress in London. The courage the world knows he possesses as an engineer turns to cowardice in his personal life. He refuses to give up either his social position or his youthful passion.

The destruction of his finer qualities through this deceptive life is best shown in a dialogue with Hilda when he admits that he can no longer live with himself, and in his weakness demands that she promise never to see him



again no matter how much he pleads.

Finally, when passion and youth have conquered his better judgment and finer instincts, he is prevented from losing the respect of the world by a melodramatic climax. The Moorlock Bridge, which has worried him for months, collapses and he is drowned trying to save the lives of workmen. His wife lives in the certainty that the bulky, illegible letter found in his pocket is meant for her (unaware that he was leaving her): Hilda remains loyal to his memory believing that only death kept Bartley from her; and the rest of the world feels that had he lived he would have justified their confidence in him. Even Professor Wilson did not realize that disaster had reached his former student.

It is worthy of note that through Bartley Alexander Miss Cather has expressed a philosophy which has remained almost unchanged in all her novels. The beliefs that life is a disillusioning experience because man seldom "lives out his potentialities", that marriage is usually a failure because inner life cannot be shared, and that modern civilization is too complex for man's finest development are propounded throughout the novel. It is probably the fact that these ideas are definitely stated rather than subtly suggested which makes this the least artistic and the least forceful of all her books.

In brief, Bartley Alexander was a pioneer in the





wrong setting just as Willa Cather herself was as yet a writer who had not found the proper sphere for her range of activity. The artificial perfection of this psychological study and the adoption of Edith Wharton's world of society for this novel make it seem less Cather's own than any other of her books.

It is in her second book that Miss Cather departs from setting and characters that are artificial creations and delves into her own experience with consequent convincing realism.

The soil of Nebraska in Cather's youth was the frustration of hopeful thousands and in this very life the youthful author grew and shared in the happiness that was to be found in the soil. Her friends and neighbors were folk like those of her second book. Interested in their hopes, ideals, and lives, the writer has not only vividly portrayed but also relived the desires and disappointments of these hardy immigrant pioneers who have remained the backbone of the entire nation because of their hope and their energy.

From this experience she draws Alexandra of O Pioneers her first great woman and the first of her great western pioneers with whose depiction Cather has since become identified.

At the outset, the discriminative reader would consider Alexandra no ordinary girl. Her life struggle is too severe a test - too brutal an ordeal - to be passively





accepted. Indetermination and indecision have no place in her physical make-up. Her life is one of consideration, serious deliberation, and ultimate action from the day her father thrusts upon her, a mere girl in her teens, the thankless task of farm management. To live as a girl - to laugh, to play, to love - this she early banishes from her hardy life. Her destiny is to be rooted in the soil. Almost entirely by narrative, Willa Cather offers this stolid character through her own experienced eye. Alexandra, the product of material powers and fortunes has sacrificed for the mastery of the earth all the intellectual beauty, the spiritual happiness without which no girl can fully develop her potentialities.

Appreciating her apparent power for farm leadership, a dying father chooses Alexandra to carry on. Her two brothers are of honest hard-working calibre, but the father realizes that she is the best choice for this responsibility. She accepts it hopefully and against overwhelming odds she pledges herself to make a success of it. This delegation of power carries with it the additional burden of a younger brother who requires her attention if he is to be sent to college. Her mother has no hand in the management of the farm: yet her loving care of the home softens the many hardships confronting Alexandra, and with her death added burdens fall on the shoulders of this young girl.



She is forced to surrender companionship very early, for her only real friend Carl Lindstrum leaves for a distant city. Slowly her feminine attributes instead of blossoming become more and more stifled until she differs little from the ordinary hired man. The softening influence of household duties and pleasures usual to a girl of her age have to be sacrificed to the demands of the land. This is the girl Alexandra at the most critical time of her life.

Crop difficulties bring her to the realization that drastic changes must be made, but even moral assistance from the brothers is not forthcoming. They long for the life of the city: success on the farm is not in their blood as it is in Alexandra's. By sheer grit and determination, she subdues their youthful desires and overrules their inferior judgment. A specific instance of this is her refusal to move to the apparently more promising lowlands. They disapprove of her attempts to install modern methods: they distrust her ideas on crop rotation; and they are ready to quit when she proposes buying more land from the failing neighbors. Her perseverance and strong will keep them at their labors until she proves to them, at the costly sacrifice of her own youth, that her convictions and innovations are sound and profitable.

During these trying days one wonders how a mere girl could have carried on against such odds. The answer can be found in her love of the soil, because it is through this that she sustains her strength, bolsters her courage, and



partly satisfies her spiritual needs. All the love and affection that was meant for man are centered on her young brother Emil. For in him she hopes to see realized the life that can never be hers - the life of the educated, the romantic, the cultured.

This self-sacrificing philosophy carries Alexandra to material success. Emil is now completing his college work. The farm has prospered far beyond her fondest hopes and, with the marriage of her brothers, the land is equally divided. She, possessing more ability than they, however, makes her farm the talk of the countryside and this develops in them a strong feeling of jealousy. It is obvious that the only softening influences upon her character at this time are to be found in her absorbing interest in land, and love for her young brother Emil.

The narrative continues to show Alexandra's character with an attitude of indifference mechanizing her every act. The very qualities which in the long run affect her success as a farmer take their toll of her spirit. Her indomitable will, impervious calm, and utter self-reliance serve only to shut her off more completely from those about her who might otherwise have given her some of the pleasures and compatibilities of friendship.

The return of her childhood lover does reawaken within her the dream of youth and at forty she is willing to marry against the wishes of her brothers - even Emil - her neighbors





and her own better judgment. Opinion and gossip, however, are too strong for the adventurous Carl, and she is forced to lose him once again with only a faint hope that he may return to her - his own fortune made.

Her wealth means nothing to her. A modern home professionally decorated and planned reflects Alexandra's conscious lack of taste. Unable to derive satisfactory enjoyments from the well-established farm, she subconsciously resorts to happiness of a vicarious nature. In the kitchen, she tastes the joys of her lost youth condoning the servant girls' inefficiency for the very delight of their laughter. She recognizes romance in them and the hired men and even the most casual reader must admit that she does her utmost to foster it - at her own expense. The acquired friendship with Marie Shabata is further evidence of the type of happiness resulting from spiritual frustration. This gay, sincere, religious girl is all that Alexandra cannot be. The sale of her lover's farm to this young girl and her impetuous husband is made for the sole purpose of having youth and laughter near her - to be able to feel it though indirectly from one who seems most alive.

As Willa Cather so clearly writes it, "Most of Alexandra's happy memories were as impersonal as this one; yet to her they were very personal - she had never been in love, she had never indulged in sentimental reveries."<sup>1</sup>The





dotting love which she has for Emil although, as mentioned previously, it does much to bring out the gentler nature of Alexandra, is a further indication of the unfulfilled emotions of the woman. Her inability to understand people is partially responsible for the tragedy that befalls Emil. Her own existence is so resigned, so unsatisfied that she fails to recognize the unusual regard that Marie has for Emil. She does not even suspect the nature of their relationship until their deaths awaken her. Alexandra never knew that "There are women who spread ruin around them through no fault of theirs, just by being too beautiful, too full of life and love. They can't help it. People come to them as people go to a warm fire in winter."<sup>1</sup> Many occasions present themselves where the romantic inclination of Marie and Emil can easily be detected; yet Alexandra feels secure in the knowledge that Marie is married. Beyond that she gives little consideration to the possibility that these two are both young, longed to be together, and shared many a happy moment under her very roof. She herself revels in their pretended gaiety and never questions the danger of their relation.

As a result the sudden death of the lovers at the hands of a jealous husband works havoc on the well-meant plans of Alexandra. Losing her only hope of seeing



fulfillment in her brother, she succumbs to the self-inflicted punishment of her own conscience which assumes the entire blame. In her solitude she seeks to relieve her guilt by giving all possible aid to the imprisoned husband who is like her now in mind and soul. She hopes for Carl's return for she now needs him most. Her married brothers blame her heartlessly, and in her loneliness she wishes for comfort and rest. At this period of her life, the strong nature that has faced so many material hardships seems crushed by the first emotional shock. Only the timely return of Carl saves her from the deepest melancholia.

Alexandra has tried to do much - she has prospered on the farm for "it is in the soil that she expresses herself best," but toward life itself she fails to display the same fortitude, until the bitterness of experience teaches her that the land can bring peace and that "the land is always here. And the people who love it and understand it are the people who own it - for a little while."<sup>1</sup>

The philosophy which Willa Cather introduced in her very first novel is continued in this her second work. Here however, emphasis is placed upon the incapacity of Alexandra to attain her spiritual potentialities although successful in gaining material ends. The book does close on a more hopeful note as if she were to find a few small





comforts as a reward for her years of unselfish and self-sacrificing toil.

In sharp contrast to the restrained, level-headed Alexandra, Willa Cather in O Pioneers creates the more live, the more actively passionate Marie Shabata. "Marie was incapable of being lukewarm about anything that pleased her. She simply did not know how to give a half-hearted response."<sup>1</sup> The effect Marie had on other characters who loved her is largely responsible for the development of her own character. Each succeeding incident clearly reveals definite traits of this sympathetic person who, discouraged in marriage, nevertheless cannot be broken in spirit by a sullen, jealous-crazed husband. The reader does not wait long for the enthusiastic warmth of this happy girl to stir his emotion.

At the very beginning, Willa Cather presents Marie as a child captivating the hearts of uncouth, drinking farmers and throughout the narrative her playfulness, affection, and coquetry steal the heart of everyone. It is because of these very qualities that Alexandra, Frank, and Emil are drawn to her, and yet, in themselves they serve as a death knell for Marie herself.

The restless Emil finds in her all that youth desires of young womanhood. "Her face, too, was rather like a poppy, round and brown with rich color in her cheeks and lips, and her dancing yellow-brown eyes bubbled with gaiety."<sup>2</sup>





This is the loving creature that he cannot forget. He likes to call her flighty, but that is merely a youthful ruse to cover his real feeling, for it is her energetic activity that arouses his eager affection. This, plus the charm, poise, and beauty she possesses, clearly marks her above his Scandinavian and French feminine companions. He feels as his sister does that she was "too young and pretty for these parts."<sup>1</sup> Marie is indeed too rare to be wasted on farm drudgery. Then again one of her greatest assets is her innate ability to make friends. She has them everywhere, in the heart of the Bergson household, among her own kind, and in the French settlement. She is a favorite and remains so notwithstanding her marriage. Emil appreciates and loves all this in her and the futility of it pierces deeply his yearning heart. Before long, he realizes that she forlornly shares his love and she admits that her acting served as a shield to hide that frustrated love. The first kiss at the church fair proves to him beyond the shadow of doubt the tragic intensity of her love. Try as he may to forsake this love he feels sure that her passionate nature will find joy in his nearness if nothing else. The sincerity of her affection for Emil is shown in her resignation to remain the hard-working wife of Frank Shabata while Emil is never to share her life. In death they find their release. Like



Claude Wheeler of One of Ours life's fulfillment is achieved at the moment prior to death. This heart-rending predicament could scarcely have been solved in any other way that would still be typical of Willa Cather's form.

Frank Shabata is a "handsome although a rash and violent man".<sup>1</sup> In his youth he was the "buck of the beer gardens, vain, disdainful, and unsatisfied. The way to make him want anything was to tell him he couldn't have it." <sup>2</sup> and when the lively spirited beauty of Marie attracted him and her father objected to his Vanity, laziness, and age, Frank urges her to run away from the convent where she had been sent and they are married. The aftermath brings him to the cold realization that he will have to work hard and long to make their farm a success. His marriage brings remorse and regret for surrendering the easy-going life of a young blade. Her uncomplaining, sympathetic disposition magnifies his self-pity and jealousy. Marie is ever the pacifier and appeaser. Even in his anger, Frank loves her, but it is a trying affection for them both. The laborious farm duties to support his wife enrage him. Nevertheless, he enjoys her childlike flirtation, her high spirits, and her constant love of pleasure. It irks him to have lost his own freedom and this transforms him into a character almost despicable. Her fiery temperament, although often controlled,



serves to subdue his all too frequent rages. Frank's love is further encouraged by her deep-seated loyalty. She takes her own punishment wisely, never complaining but always seeming happy and gay. She never shirks any of her duties and as Alexandra so well expressed it, " He is much older and slower than she, but she is the kind that won't be downed easily. She'll work all day and go to a Bohemian wedding and dance all night and drive the hay wagon for a cross man the next morning. I could stay by a job but I never had the go in me that she has, when I was going my best." <sup>1</sup> This is Marie, and Frank loved her for all her qualities. Again as Cather's philosophy of unfulfillment is shown in Emil's love for Marie so the author's philosophy of marriage is shown in Frank's love for her.

Alexandra's attraction to Marie continues to shed more light on the character of the latter. Alexandra sees in Marie all that she herself cannot be. Marie is a creature possessed by the fiery passion of youth, a youth which charms Alexandra. Marie's friendship is such that it is quickly treasured and in it the older woman finds release from the drudgery of the farm and stolid farm hands. This companionship remains until the end among the few happy experiences of Alexandra's entire life. Marie's effervescent affection is a source of joy to Alexandra and she responds to its





warmth instinctively. No other person save Emil has so reached Alexandra's heart.

Five years later the promise that was revealed so clearly in O Pioneers was richly fulfilled in My Ántonia.

It is in this work that Miss Cather symbolizes the soil and spirit of the Middle West. Indeed, Jim Burden might himself have been the author transplanted from her native Virginia to her Nebraska farm so parallel is their story. This understanding asserts itself at the very beginning when the new arrival tells us that, "Between that earth and that sky I felt erased, blotted out. I did not say my prayers that night; here, I felt, what would be would be." <sup>1</sup>

Striking a deeper, more sensitive note she writes, "The earth was warm under me, and warm as I crumbled it through my fingers.....I kept as still as I could. Nothing happened. I did not expect anything to happen. I was something that day under the sun and felt it, like the pumpkins, and I did not want to be anything more. I was entirely happy. Perhaps we feel like that when we die and become a part of something entire, whether it is sun and air, or goodness and knowledge. At any rate, that is happiness; to be dissolved into something complete and great. When it comes to one, it comes as naturally as sleep." <sup>2</sup>

1 My Ántonia      Page 8  
2 My Ántonia      Page 20



Here as in no other book the spirit of the land enriches her characterizations. Indeed, we may say that *Ántonia* is the embodiment of this simple yet rich spirit of the soil with its beauty and hardship and quiet glory.

The person of *Ántonia* unfolds itself before us in the eyes of youthful Jim Burden. There are no complexities in *Ántonia*. Her Bohemian peasant background and the extreme poverty of her family limit her earliest years to a fierce struggle for existence. That first cold winter, which brings nothing but hardship and pain, climaxed by the tragic suicide of her beloved father molds a character who expected little and enjoyed much from life. Above all it builds a determination to fight on in the face of obstacles that in later years never deserts her.

Her only friend is this same Jim Burden riding even as Cather rode about the prairie. He alternately admires and becomes impatient with her, and, childlike, misunderstands the pitiful superiorities she allows herself until her tears disclose that she is courageously refusing to take time for the education that might have opened a different life to her.

Through Jim, we see her leaving the work of women to become a plough hand in the fields that she may give to her brother Ambrose the help her sensitive father could not face life to give. In her courage she revels in the man-



like strength that allows her to aid her family even though that same strength coarsens and deprives her of the opportunities a keen mind would enjoy.

It is she, however, who is the first to learn the strange tongue of her adopted land, to find favor with her new neighbors, to win their respect. When we leave her still half child on the farm of her people, we have already found her rich in vital qualities, but like the uncultivated land giving only promise of what may come. We feel pity yet faith in that honest simplicity which replies to Jim's question, "Why aren't you 'always nice'?" with the revealing words, "If I live here, like you, that is different. Things will be easy for you. But they will be hard for us." <sup>1</sup>

Like Cather, Jim Burden and his grandparents moved to town and it is through them that Antonia is given the opportunity to be released from her arduous farm duties and become a "hired girl." It is through Jim again that we follow Antonia's growth and change. She easily establishes herself in her new position and wins the love of the Harlings for whom she works. "There was a basic harmony between Antonia and her mistress. They had strong independent natures, both of them.....Deep down in each of them was a kind of hearty joviality, a relish of life, not over-delicate, but very invigorating." <sup>2</sup>

1 My Antonia Page 159

2 My Antonia Page 205







She blossoms into a freer, more lively girl who grasps eagerly at the little pleasures the small town offers. Her deep spiritual qualities that hitherto had found beauty only in love of nature now find it in her love of dancing. Rather than give up this satisfying freedom she leaves her friends for new employment and more social contacts that are not fine enough for her. Although her new employer, Cutter, soon proves undesirable, she is still too much a part of the "hired girl" society to withdraw from its pleasures.

Jim tells not too much of Antonia during this period of her life, but she still means more to him than anyone else. So shrewdly, however, does he relate the position of the hired girls, girls with want, suffering, and toil behind them, who have learned more of life than the townsfolk and live fully and with zest, that we have a keen understanding of the phase through which Antonia is passing.

Only briefly do we learn of her attachment for Larry Donovan, but because of our discernment of the loyal qualities of the little girl we can now understand her faithful acceptance of him and the love that is in her heart for him.

Like Jim, the Harlings, and the Widow Steavens we are hurt to learn of her betrayal by Larry Donovan, but do not condemn her because we realize the very qualities that have endeared Antonia to us are responsible for her failure to be more worldly in her judgment of Larry. Despite that



hurt and disappointment we find satisfaction and pride when we learn as Jim learns, that with quiet dignity and strength she assumed her new responsibility uncomplainingly.

Her position in the society of the town now changed, she returns to the farm and works as hard as ever for her surly brother and lavishes her wasted love and affection on her fatherless child. With Jim we witness that courage, shown in youth, asserting itself to save her from further degradation and removing from her the tarnish she had innocently brought upon herself. This is further strengthened by her contrast with the other girls of her position who have gone on to their respective goals. It is especially true in the case of Lena Lingard who possesses a much softer and easier nature, but whose natural selfishness offers a protection which Ántonia's more generous nature does not have.

It has been said in criticism<sup>1</sup> that too much of this portion of the book has been devoted to Jim's life apart from Ántonia's. In my opinion this treatment seems to be justified because, as we have stated before, the story of her companions is in part her story and the evolution by Jim Burden as he knew her is maintained. Had the omniscient author technique, or the subjective study method been used we could have had no finer development of her than we have through the affectionate, romantic, but above all understanding eyes of Jim Burden. Furthermore, pioneers, in



Cather's opinion, are unreflective creatures driven by inner forces they do not and cannot analyze. This in itself would seem to justify confining the picture of Antonia to Jim's vision. If this were not enough Miss Cather's introduction explains how Jim happens to tell the story and affords credence to such a method of characterization.

We meet Antonia last, twenty years later, when Jim finally overcomes his natural fear of disappointment and sets out to the farm where Antonia lives with her husband and children. She does not regret her life in town as Jim does, for that experience with the Harlings has made her "able to bring my children up so much better."<sup>1</sup> She is living her devotion to her family and to the last is identified with the soil.

The promise that is in the fertile, good land which we likened to the promise of the little Bohemian peasant girl has been fulfilled and Jim leaves her on her prospering farm in her happy home thinking to himself, "I had the sense of coming home to myself."<sup>2</sup>

Unlike Cather's other heroines, for the first time we have one finding peace and fulfillment not in the release of death but in the happiness of guiding and bringing strength to her children. Even in this, however, her philosophy of marriage is suggested by Jim's reflections:

1 My Antonia      Page 387  
2 My Antonia      Page 419







"It did rather seem to me that Cuzak had been made the instrument of *Ántonia's* special mission. This was a fine life, certainly, but it wasn't the kind of life he had wanted to live. I wondered whether the life that was right for one was ever right for two!"<sup>1</sup> Here the feeling is minimized, however, in the husband's enjoyment of *Ántonia's* goodness and the companionship of his sons.

We have mentioned at the beginning of our consideration of *Ántonia* that Miss Cather showed increased powers in the delineation of her pioneer woman. This same observation can be made in the case of Captain Forrester, the pioneer man as compared with her earlier hero, Bartley Alexander.

In Captain Forrester we have a pioneer of construction similar to Alexander. He is, however, a man at peace with himself, a man who is thoroughly at home in his beloved West, a man who stands in sharp contrast to that other pioneer who could never adjust himself to life nor environment.

Although Mrs. Forrester plays much the larger role in *A Lost Lady*, the picture of the Captain, her husband, is clearly etched. He stands out as a powerful idealist embodying the finer characteristics of the pioneers of the Midwest in that very period during which Miss Cather spent those impressionable years.

This vivid portrayal is developed almost in its



entirety through contrast with his wife. The construction engineer of the railroad which gave the town its being, the president of a bank, he devoted his abilities unswervingly to his duties. Regardless of social or home ties when labor troubles arose he never hesitated to give them immediate attention. He not only has the pioneer fortitude in work but also the inherent love of beauty and home. This is shown in his selection of property with its broad meadows, half marsh, which he never cared to drain.

Throughout the book, Captain Forrester is sharply contrasted with his wife, Marion. He has a rugged simplicity; she is of the softened second-generation. His ponderous slow bulk is heightened by the grace of her slim, active form. His oft-repeated time-worn phrases are balanced by her quick wit. His straightforwardness and "clumsy dignity"<sup>1</sup> serve as a foil for her effervescent charm, and the Captain's self-sufficiency, exemplified by his enjoyment of solitude, is emphasized by her dependence on society.

His refusal to accept self-protection at the expense of the bank depositors at the time of its failure bears witness to his uncompromising honor and loyalty. These unselfish traits were, in no small measure, responsible for the steadfast allegiance of his friends in his waning fortunes. The desertion of Marion's shallow acquaintances at the same





time offers further contrast to their true natures. His reticence, despite a complete knowledge of his wife's infidelity, marks the difference in their codes of honor.

The poverty and hardship that blight Marion's life find the invalid captain enjoying repose in the peace of his beautiful gardens. His patience and "conscience that had never been juggled with"<sup>1</sup> brought solace which Marion, who "mocked outrageously at the proprieties she observed, and inherited the magic of contradictions",<sup>2</sup> never achieved. In short, Daniel the man is the idealist and Marion the woman is the realist. This is true in most of Willa Cather's books.

Unlike the simple, unreflective pioneers of Willa Cather's earlier books, with which we have been concerned up to now, Euclide Auclair the apothecary from Shadows on the Rock is a more complex character devoted to the old concepts and customs of France yet equally interested in new ideas and progress of science. In him more than anyone else is embodied "that curious endurance of a kind of culture narrow but definite"<sup>3</sup> which the author found on the rock of Quebec.

He was a natural-born city dweller who delighted in the pattern of the streets and buildings so familiar to him.

1 A Lost Lady Page 48

2 A Lost Lady Page 79

3 Saturday Review of Literature Oct. 17, 1932





There was a comforting sense of security in the presence of old neighbors and the protection of his patron, Count Frontenac. Euclide Auclair had grown up trained to the routine of his father's shop, the busy activity of the "Quay de Celestins" and always had the feeling of being essential to the huge mosaic of Paris.

Yet when this same man finds himself in the solitude of a tiny settlement in Canada, he is able to find solace in such simple duties as nursing feeble green plants through a cold winter, or tending rose bushes in a neighbor's garden. Like a true country-lover he watches for the return of the first swallow. Instead of mingling with the inhabitants of Quebec, he frequently withdraws to the highest point, Cap Diamant, to find enjoyment in a new pattern formed by twinkling lights of colonists' homes.

All these contradictions are developed by a gradual portrayal of his character through description. The very fact that the people of Quebec from Count Frontenac, who brought Auclair with him from France, to the poorest of the villagers never seek advice or help in vain is a clear indication of his agreeable disposition and acknowledged intelligence. Nor is the apothecary ever too busy to consider Jacques or Blinker and include them in a few pleasures of the household.

In one point, however, Auclair is as adamant as he



is ordinarily amenable and that is in his dispensing of medicines or care of the sick. The author stating earlier that Auclair when a boy had read much, even going back to the Latin texts of former centuries, prepares us for such firm replies as "I shall do nothing to discourage my patient, Monseigneur, any more than I shall bleed him, as many good people urge me to do."<sup>1</sup> and again to Bishop Saint Vallier when it is suggested he cauterize the arm to cure an ulcer of the leg, "Because Monseigneur, I do not believe in it."<sup>2</sup>

The traditions of the Old World are emphasized very clearly by Auclair's allegiance to his patron, Count Frontenac, and his spiritual superior, Bishop Laval. Unimpressed by the magnificence of Saint Vallier, the apothecary refuses to reveal any confidences or professional secrets. When Monsieur Auclair is offered an opportunity of fulfilling his only desire to return to his homeland, his innate loyalty brings this reply to Count Frontenac, "I remain in Kebec until you leave it."<sup>3</sup>

Through continued pen-sketches we see Monsieur Auclair in his shop and in his home - with Cecile's devoted help - maintaining a conservative dignity in life. He consciously recreates the atmosphere of a warm sunny Parisian quay on the chill barren rock of Quebec. Not once

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|-----------------------|----------|
| 1 Shadows on the Rock | Page 257 |
| 2 Shadows on the Rock | Page 119 |
| 3 Shadows on the Rock | Page 242 |





does he relinquish his firm determination to withstand the crudities and roughness of colonial life. Willa Cather herself, whose tone in every book is one of the sacredness of human dignity, acquaints us with Auclair's longing for France by such scenes as the Christmas party or a cozy family dinner. Because the descriptions are significantly real, the reader can discern the old style courtesy which pervades his whole being.

Although Auclair's spirit is overwhelmingly true to his love for Old France and its customs, his alert mind is free from many of the fallacies of contemporary medical theories. With systematic intelligence he gathers, dries, and labels the medicinal Canadian plants, seeking ever to find better remedies or to improve old ones.

His mind, too, is constantly searching for ways to utilize the offerings of Quebec in preserving the refinements of Paris.

All the pioneers which we have treated, both male and female, have been represented in the process of their Americanization while maintaining the authentic stamp of racial individuality. On the other hand in Shadows on the Rock, which is just what the title implies, the delineation of Euclide Auclair stands out because he embodies the adherence to Old World traditions.

I have chosen these six characters because to me





they seem to be representative of the finest of the author's pioneers. They have been chosen, too, because they manifest so clearly the progress that Miss Cather has made both in their diversity and in their individual evolution. Whether or not they are the most successful characterizations is not for me to say. However, I think, it is generally acknowledged that these are significant contributions to American Literature.



## ADVENTURERS

Claude Wheeler of One of Ours represents sensitive American youth in all its desires, strength, and determination. In his search for the ever obscure, the ever unknown, Willa Cather depicts him almost entirely by his relation to other characters and by his reaction to narrative incidents. He grows in a bewildering world, consoling himself with the thought that in the future can be found the fulfillment of life, that satisfaction and ultimate happiness will be found on the morrow.

The son of a strong-spirited, flourishing Nebraskan farmer, Claude Wheeler is reared in a typical Mid-Western household. Opportunity is presented for education, and he has set forth on a ministerial career not of his own choosing. Unfortunately for him, he fails to appreciate his own purpose and circumstance and very early the reader is aware that Claude is an idealist but no ordinary one, for he is an idealist without an ideal.

It is in his relations with his family that we are first able to interpret Claude, the misfit. Mr. Wheeler, proud of his farm, his family, and his own ability, finds in his surroundings a perfect setting for his characteristic jocular attitude. The members of his family seem to him in perfect accord with his teasing, joking, and hilarious activities. At least they seem to tolerate these traits -



all but Claude who is too sensitive, too thin-skinned, too easily hurt. Claude is intelligent enough to realize that direction and guidance must be sought through other avenues. Men like Mr. Wheeler who had pioneered with strength and fortitude were like the farmers that Willa Cather must have seen in her own Nebraskan childhood who were unable to understand the complexities of one like Claude.

No mother could possess stronger affection than Mrs. Evangeline Wheeler, the Vermont school teacher who came to Nebraska to raise her family on native soil. Yet her mother love is permeated with a narrow religious prejudice and, in vain, Claude meekly fights it. She selects the college for him, a choice not to his liking because he knew the ministry was not his calling. Nevertheless, he is her learned son and she persists in the hope that some day he will find his ideal through religion, literature, and the Bible. Claude, ever vacillating, submits without doing anything to help his own cause. Small praise can be accorded Mrs. Wheeler, for she gives meager confidence to a son who needs so much.

Claude Wheeler loves his family and holds regard for his two brothers although it cannot be said that they share his sentiments. Bayliss, the weak, jealous merchant, offers little comfort. He envies the strong Claude, and he actually hates him when the mother asks Claude to read to her.





Bayliss feels superior to his brother in any financial dealings, but it would have astonished the reader if Bayliss would not have preferred Claude's attractiveness to the opposite sex. Here is real resentment. With him Claude finds no haven for either worldly or spiritual assistance. There is really little that marks them as two brothers.

Ralph, the youngest, is more to Claude's liking. He is a youth destined to follow in the footsteps of his father. He early shows these characteristics that distinguish him as his father's son. Farm life holds for him the same strong interest. His hilarity is that of his father; his easy nature is typical of "the large loafing dignity"<sup>1</sup> of the parent. Ralph, however, is so much occupied with his own farm, his own affairs, that he fails to give any concern to the dilemma in which Claude finds himself. The only evidence of congeniality between the two is shown in the assistance that Ralph capably renders before Claude's marriage. Yet, neither brother brings Claude any nearer to the solution of his problem. The only person who shows any semblance of understanding is the old house woman, Mahailey, and she to the very end retains her hope for his final victory, yet fully realizes that she is practically helpless.

These are the people in Claude's home. Live, active, each concerned with his own affairs in his own distinct way;



sometimes selfish, sometimes generous but always insensitive to Claude's predicament. It is worthy of note that the marriage of Claude's parents, true to the Cather philosophy, is a strong contributing factor in the youth's maladjustment to life.

Claude, the student, is made known to the reader largely through narrative incident. Forced to attend a denominational school much against his will, Claude wastes two years under what he terms "professors that are not much good. Most of them are just preachers who couldn't make a living at preaching."<sup>1</sup> He desires to transfer to the State University but his mother and Bayliss see no just reason for it, so Claude reluctantly returns for the third year and finds some satisfaction in taking extra courses at the university, where he shows remarkable promise. His affiliation with Temple College is a constant defeat for him, and Claude never can condone the ill-trained preachers, primarily Weldon, who makes him realize more and more "That things and people he most disliked were the ones that were to shape his destiny."<sup>2</sup>

The lack of spirit and confidence so essential to wide companionship which he lacked even in youth keeps his friendships at a minimum. He finds no associates in college until he meets the five Erlich boys and their mother. It

1 One of Ours      Page 24

2 One of Ours      Page 31





is at this point that the author employs contrast to further her portrayal. This family is a strong factor in bringing to him the realization of the value of friendships. Claude is ashamed of his clothes, his attitude, his unshapely large head, and his apparent country manners. It is Mrs. Erlich who finally lends the comfort and self-respect that Claude has so long needed. Yet in this new association comes the bitter awakening that he by birth, culture, and associates does not belong in this sphere of society. Try as he may to become a part of it, he is soon disillusioned and separation from them is actually a relief. This results from the combination of the Wheeler land expansion and the father's final decision that Claude's college career can ultimately bear no fruit.

Back on the farm in a series of incidents Claude makes an honest attempt to prove his worth to himself. Given complete control while his father and brother move to newly acquired lands, Claude finds no cure for his persistent unrest. He works hard and long, but personal gratification is still unattainable. His first winter's work shows enough promise, yet he seems dissatisfied, disheartened, and wasted. The farm is not his destiny regardless of his progress, and he exaggerates his responsibilities so much that the slightest mishap cuts deeply into his pride - so deeply that he resigns himself to the false notion that





everything is futile. All know he is discontented and all are helpless. "He was aware that his energy instead of accomplishing something was spent in resisting unalterable conditions, and in unavailing efforts to subdue his own nature. He had but one conviction that there was something splendid about life if he could but find it." <sup>1</sup>

Youth, loneliness, and illness are definite factors favoring romance with Enid who appears as a symbol of grace and hope in his depression. His relations with Enid serve to lengthen our perception of his failure within himself. Interesting companionship quickly ripens into strong youthful emotion, and before long, Claude becomes engaged to a girl he really does not know. Yet he is one of those mortals who believes that with marriage intelligent couples will soon come to such complete understanding that happiness must result. Hints of doubt from family, friends, and neighbors fail to discourage him and he is determined to make it a successful venture. He builds his own home and becomes the husband of a cold, indifferent creature who, on the very night of their wedding, proves to be the crowning disappointment of his life. Disheartening failure now completely envelops Claude, and he sinks to the very depths of human grief and despondency and resents the pitying glances of his friends. He is more alone now than ever, for Enid's fanatical religious interests often carry her away from the



home, In his loneliness he finds little comfort and his only solace is the peace and solitude of the farm. To himself he would say, "It is the end of everything for me." <sup>1</sup> He had been an idealist, had looked forward to being wonderfully happy in love, and deserved this happiness. He had never dreamed that it might be otherwise. Under such hopeless resignation, mental torture is a most destructive force. Finally, when Enid goes to China to care for her ailing sister he is released from this marriage. Disillusioned and dejected, he has still to discover a happy purpose of life. In this episode Willa Cather's philosophy of the failure of marriage is intensified to complete defeat.

Returning to his mother as his only recourse, Claude finds his problems and doubts are far over-shadowed by America's entrance into the World War. The misfit Claude decides upon a military career as a possible release for his baffled soul and consequently volunteers. Here, for the first time he meets men like him who with single-mindedness of purpose see as he sees, feel as he feels, and finally fall as he falls. Through epidemic, battle, and blood he finds the war clearing his bewildered mind and reaches fulfillment in the mastery of men. "He went gladly, never questioning that the call was clear, the cause glorious. He found in France the youth he had never had, companionship,





a meaning to life, and died before the disillusionment which he could never have borne." <sup>1</sup>

The war to Claude is not a conversion or an escape or a redemption. It is a fulfillment. He carries into it the personality which he had built up in his Nebraska home with the difference that under compulsion of a manifest duty, his doubts vanish into a definite purpose, and under authority he gains freedom to be fully himself, and thus, he loses his life but finds his soul.

In closing it can be said that One Of Ours is particularly notable, too, in that it is probably the most evident expression of Cather's philosophy of achievement. In Claude we are keenly aware that he could not reach the destiny of his fate and that in death alone does he find release from the tribulations of his efforts.

This same philosophy is also present in Tom Outland's life in The Professor's House even though it is not so forcefully expressed.

One whole episode in this book concerns itself with the early life of young Tom Outland, the boy who came to mean so much to the Professor. At first this narrative seems to be somewhat of a digression from the main thread of the story, but viewing the book as a whole it becomes clear that Miss Cather's development of the youth has been

1 L. M. Field Criticism in New Republic





employed for the purpose of presenting to the reader the frustrated adventurer in the Professor.

After editing Tom's diary, the Professor, enjoying the twilight stage of mental activity in which he had not previously indulged, calls to mind the young Godfrey St. Peter, "the primitive"<sup>1</sup> who because of the chain of events in his life developed far differently from the way he had intended. Young Godfrey is too briefly introduced to bring about any deep impression on the reader, and it is only through our acquaintance with Tom that we fully realize the boy the Professor might have been.

Bits of Tom's story are revealed by means of the Professor's reminiscences throughout the entire book, but for the most part, we learn of him as he tells his own story to the teacher in one of their summer evenings together.

While passing through southern Kansas, Tom's mother and father died leaving him, a small child, to the care of a kindly Irish family with whom he moved to New Mexico. As soon as he is old enough to work he becomes a call boy for the railroad, a fairly responsible job in which he learns quite a bit about human nature and its frailties. It is here that he befriends Roddy Blake and the two become fast companions finding a mutual satisfaction in their relationship. When Tom becomes ill with pneumonia, Roddy



nurses him and later for the sake of Tom's health secures jobs as cowboys for them. It is while the two are in winter camp with the cattle that they enter into the biggest adventure of their lives.

Facing them is a beautiful mesa which the natives said had never been climbed. From the very first, the mesa appeals to the adventurous spirit of Roddy and Tom, and they plan to be the first to reach it. Their desire is aggravated when Tom discovers indications that there must have been a colony of P ueblo Indians on the mesa in ancient times. This is proved when Tom fords the river, but the Indian village is as yet inaccessible. Roddy and he determine to find the trail that led to the dwellings as soon as their engagement with the cattle company terminates.

They soon find the trail and the Cliff Dwellings are all their desires had anticipated. They work hard and long building and excavating to restore the ancient landmarks.

Telling this part of Tom's story, Miss Cather delights in the description of this earlier civilization, the type which she believes far more ideal than our present day disorder and confusion.

These are happy days for Tom, discovering new things of an old world, working with zest and ambition in the face of hardships, but when their work is finished and he goes



to Washington for help in interpreting the meanings of their discoveries, this ideal existence has to come to an end, and Tom is never again to taste the joys that this adventure brought.

His mission to Washington is not only a failure but a blow to his ideals and simple standards. His contact with the world of politics and politicians gives him a low-spiritedness he has never known before and is in no small part responsible for the tendency he later shows to isolate himself from the worldly. Miss Cather establishes the depth of this hurt in one brief, telling scene in which Tom displays his loathing to talk about his trip to Washington after he has heedlessly referred to it, and leaves abruptly "as if he were afraid of being questioned further." <sup>1</sup>

Even greater disappointment awaits him at home. He learns that Roddy, in despair, has sold the relics of their little expedition. Tom realized then that he cares more for them than anything in the world and in his grief he blindly reviles Roddy; in his stubbornness he lets Roddy go away in a scene that is as touching as it is restrained.

It is the mesa that restores his emotional balance. He spends the following summer there studying for college. The hold it has on the boy is best described in his own words, "For me the mesa was no longer an adventure but a







religious emotion. I had read of filial piety in the Latin poets, and I knew that was what I felt for this place." <sup>1</sup>

In no passage does the author better describe the adventurer, the explorer, the restorer of the past than in these lines and those which follow telling of his close harmony with nature.

His deep sincerity and inherent justice make him realize the extent of his mistake. "Anyone who requites faith and friendship as I did, will have to pay for it." <sup>2</sup>

So much we learn of Tom from his story to the Professor. His coming to college and directing the adventuresome spirit within him into scientific channels we learn from the Professor himself. There is little more to Tom's story. He still isolates himself as much as possible from the worldly influences he distrusts, and he refuses a more promising offer at John Hopkins to remain in Hamilton.

Death in war came to him while he was still at the "height of his potentialities", a release for the idealist from the worldly success into which his scientific discovery would surely have plunged him.

Tom's character is true, first to Miss Cather's tendency to picture the male as the idealist, and secondly, to her philosophy that death is a release from the disillusionment of life. This philosophy is revealed in the



Professor's musings, "St. Peter sometimes wondered what would have happened to him (Tom) once the trap of worldly success had been sprung on him.....His fellow scientists, his wife, the town and state, would have required many duties of it (Tom's hand). It would have had to write thousands of useless letters, frame thousands of false excuses.....He had escaped all that. He had made something new in the world - and the rewards, the meaningless conventional gestures, he had left to others." <sup>1</sup>

In its entirety the depiction of Tom Outland, though life-like and appealing, gains strength not so much in our understanding of Tom as it does in our greater understanding of the Professor's nature. It is in this aspect that Miss Cather's pen portrait becomes powerful, an integral part of the book, and a vivid picture that one is not likely to forget.



## ARTISTS

Willa Cather in her third novel, Song of the Lark, creates the character of Thea Kronborg from the determination and stamina of the pioneer and the yearning of the adventurer, plus a passionate devotion to a self-imposed ideal. She continued to use the background of the West which she discovered in O Pioneers, but she broadens the perspective widely to include other parts of the country.

The development of Thea, the artist, is accomplished largely by her effect on other characters and their consequent influence upon her life. The very title, Friends of Childhood for the first part of the book indicates just how closely Thea's life was interwoven with her friends. The method which Cather used for presenting the minor character Marie in O Pioneers is fully employed to bring Thea from a young girl to a famous artist.

Mrs. Kronborg, in spite of her seeming engrossment in housekeeping, understood the word 'talent'. To her "it meant that Thea must practice four hours a day. A child with talent must be kept at the piano, just as a child with measles must be kept under blankets."<sup>1</sup> To further insure uninterrupted practice, Mrs. Kronborg steadfastly shelters Thea from family annoyances. She also appreciates that Professor Wunsch is a skilled teacher in spite of his







reputation as a drunkard and that her daughter must have the best instruction. The instinctive knowledge that this child was exceptional makes the mother offer quiet and seclusion to her sensitive soul and foster her self-discipline.

There are two other members of the family by whom Thea is affected. Tillie, a silly maiden aunt, worships her so openly that throughout the artist's life there is always an extra effort made toward attainment to deserve such admiration. The care of her baby brother, Thor, develops a self-reliance in the child that might otherwise have been too timid to survive the difficulties she had to face.

Professor Wunsch is responsible for encouraging Thea's talent and promoting it with an understanding earnestness "because he recognized his pupil's power of application, her rugged will."<sup>1</sup> It is, however, her other adult friends, Doctor Howard Archie, Ray Kennedy, and Spanish Johnny, who are most influential in encouraging Thea. They appreciate the fineness in her character. Even she herself is aware of "something about her that was different - When this companion (her inner self) was with her, she could get the most wonderful things out of Spanish Johnny, or Wunsch, or Dr. Archie."<sup>2</sup>

1 Song of the Lark Page 30  
2 Song of the Lark Page 79



Dr. Howard Archie is unhappily married to a mean, stingy, childless woman, but he finds some happiness in his association with Thea. She represents to him all the joy a daughter of his own could have given. Because of this deep feeling, the doctor not only protects her health, but tries to mold her temperament, and guide her intellect. The many dialogues between them show how deliberately he fostered her courageous, honest thinking.

Another of Thea's friends, Spanish Johnny, is the only one who shares (aside from Professor Wunsch) her passionate love for music. Through Johnny the young girl gains, too, a broader view of life and a tolerance of the customs of other nations. This is noteworthy because as a child she had been ashamed of being considered a foreigner.

Ray Kennedy, too, falls under the spell of Thea's spirit. On the other hand, he sees in her a future wife, not a daughter. This secret he never hinted to her. Realizing how hard she worked at giving music lessons to children after Wunsch left, he tries to provide recreation for her. His disclosure of the ordered life of the Cliff Dwellers moves her imagination and later serves as a background for her appreciation of Panther Canyon. It is, however, the insurance from his accidental death which affects her life far more than his living presence could ever have done, for the money makes study in Chicago possible,





an achievement hitherto only dreamed of.

Just as Thea's character is developed through her friends' influence in Moonstone, so is it further developed in Chicago, especially under the guidance of her first music teacher, Andor Harsanyi. His faith in her dogged will - a trait everyone sensed who met Thea - strengthens her perseverance, and his discovery of her rich voice leads directly to her concentration on vocal training alone. Harsanyi is not only a gifted musician but also a sensitive artist who perceives that in her voice Thea will find herself.

Again Dr. Archie, who is one friend that links all phases of Thea's life, encourages her when she visits Moonstone after the first trying winter in Chicago and finds her family antagonistic. He assures her "if you decide what it is you want most, you can get it. Not everybody can, but you can." <sup>1</sup> He also advances money for Thea's further study, still firm in the belief of her greatness. An old friend of her father's, Mr. Larsen, also a minister, likewise aids her by obtaining work for Thea as a singer in his small church. He also finds a boarding house where she is looked after considerately. Moreover, he supplies a sympathetic understanding when she is troubled.

The one person who fails to be aroused by the inner force driving Thea toward a fixed goal is her voice teacher, Mr. Bowers. He has all the qualities of a good





teacher except generosity and truth. "For the first time Thea had a friend who, in his own cool and guarded way, liked her for whatever was least admirable in her."<sup>1</sup> He taints Thea with his own cynicism, scorn, and pettiness, and delights in forcing upon her duties as an accompanist which are wholly unsuited to her temperament.

That year changes Thea to a nervous, irritable, groping creature and may well have spoiled her life had not Philip Fred Ottenburg appeared. He is just the person to counteract Bower's destructive influence, for "He had a way of floating people out of dull or awkward situations, out of their own torpor or constraint or discouragement."<sup>2</sup> He feels that 'talent' is one of the two important things in life, but while evincing interest in her music he first tries to soften her clumsy manners and to improve her taste in dress. Thea, herself, realized that Fred will be a different friend from the others. "They had all been teachers."<sup>3</sup> It is this same new friend who makes it possible for Thea to have a long summer vacation among the ruins of the Cliff Dwellers to recuperate from illness and weariness.

Just as Tom Outland of The Professor's House finds himself in complete harmony with the natural order of the Cliff Dwellers' ruins, so Thea finds an inexplicable

- 1 Song of the Lark Page 251
- 2 Song of the Lark Page 268
- 3 Song of the Lark Page 287



lifting of the weight that has been breaking her spirit in Chicago. After three summer months she is once more the determined and awakened woman. The last month, an interlude of play, finds Fred Ottenburg raising Thea to the height of confidence and continuing to encourage recreation so essential in preventing a once-threatened physical breakdown. Their frequent discussions of music - always in relation to Thea - reveal Fred's wide knowledge and how essential such guidance is to the still ignorant Thea. With complete unselfishness, Fred offers himself and his fortune to further her musical advancement. His gallantry at this time is indicated in his statement to her, "Anything will do, Thea, if only you'll let me keep an eye on you. The rest of the world doesn't interest me much. You've got me in deep." <sup>1</sup>

In this novel, just as in My Ántonia there is an interlude that seems incongruous to the general tone of the narrative. It is possible to justify the vacation at Panther Canyon in terms of Thea herself - she had to rebuild an undermined strength, but the melodramatic discovery of Fred's former marriage to prevent their marrying, a course not in keeping with her determination to become a great artist - is beneath Cather's usual unerring taste. Then too, Fred, in the words of one critic, "is



as difficult to believe in as a lover as he is a man." <sup>1</sup>

Willa Cather now through Dr. Archie's and Ottenburg's conversation discloses the seven years Thea has spent in attaining an artist's perfection. Just as she inspired loyalty from friends in Moonstone and Chicago, so in Germany she found a new one in Oliver Landry, her present accompanist and friend. On Thea's return to New York her triumphs are the consummation of years of personal toil and the precious gifts of friendships. The finished artist is best interpreted to Thea's life-long friend, Dr. Archie, in Fred's words; "She gets it (music) across to people who aren't judges. If you were stone deaf, it wouldn't at all be wasted. It's a great deal to watch her." <sup>2</sup>

Cather has developed Thea from a young child to a successful woman, but at this point the narrative ends because in the author's own opinion, "The growth of an artist is an intellectual and spiritual development which can scarcely be followed in a personal narrative."<sup>3</sup>

Even in the moments of Thea's greatest achievements, however, the author subtly suggests that this success is not soul-satisfying to the great artist. It has been bought at the price of a worldly disillusionment, but bought with the determination characteristic of the realist. The complete portrait of Thea is definitely that of a realist just as

1 Modern American Writers Vol. VIII Page 39

2 Song of the Lark Page 395

3 Song of the Lark Pages 479-480



1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

(1) 
$$\frac{dx}{dt} = f(x, y, z), \quad \frac{dy}{dt} = g(x, y, z), \quad \frac{dz}{dt} = h(x, y, z)$$
 where  $f, g, h$  are continuous functions of  $x, y, z$  in a domain  $D$  of the three-dimensional space.

It is assumed that the functions  $f, g, h$  satisfy the Lipschitz condition in  $D$ , i.e., there exists a constant  $L$  such that

(2) 
$$|f(x, y, z) - f(x', y', z')| \leq L \sqrt{(x-x')^2 + (y-y')^2 + (z-z')^2}$$
 for all  $(x, y, z), (x', y', z') \in D$ .

Under these conditions, the existence and uniqueness of solutions of the system (1) is guaranteed. The proof of this theorem is given in the next section.

In the second part of the paper, we consider the problem of the stability of solutions of the system (1) with respect to initial conditions.

Let  $x(t), y(t), z(t)$  be a solution of the system (1) with initial conditions  $x(0) = x_0, y(0) = y_0, z(0) = z_0$ . We say that this solution is stable with respect to initial conditions if for any  $\epsilon > 0$  there exists a  $\delta > 0$  such that

(3) 
$$\sqrt{(x(t) - x_0)^2 + (y(t) - y_0)^2 + (z(t) - z_0)^2} < \epsilon$$
 for all  $t \geq 0$  and for all initial conditions  $(x_0, y_0, z_0)$  satisfying  $\sqrt{(x_0 - x_0')^2 + (y_0 - y_0')^2 + (z_0 - z_0')^2} < \delta$ .

It is shown that if the functions  $f, g, h$  satisfy the Lipschitz condition, then the solutions of the system (1) are stable with respect to initial conditions.

In the third part of the paper, we consider the problem of the stability of solutions of the system (1) with respect to parameters.

Let  $x(t), y(t), z(t)$  be a solution of the system (1) with parameters  $a, b, c$ . We say that this solution is stable with respect to parameters if for any  $\epsilon > 0$  there exists a  $\delta > 0$  such that

(4) 
$$\sqrt{(x(t) - x_0)^2 + (y(t) - y_0)^2 + (z(t) - z_0)^2} < \epsilon$$
 for all  $t \geq 0$  and for all parameters  $(a, b, c)$  satisfying  $\sqrt{(a-a_0)^2 + (b-b_0)^2 + (c-c_0)^2} < \delta$ .



all Miss Cather's heroines are. On the other hand Dr. Archie and Fred are shown as the Catherian male idealists, the first in his reaction to his disillusioning marriage and Fred in his relation with Thea.

Willa Cather's perception of the male idealist is even more fully illustrated in the title character of The Professor's House than it has been in the preceding book Song of the Lark. It is true that the Professor is no more thoroughly drawn than was Claude Wheeler of One of Ours. The difference in the two lies in the fact that Claude dies before his disillusionment is complete, whereas the Professor lives to see his ideals fall away.

Professor Saint Peter's characterization is developed in two lights. The first in the light of his attainment of happiness and peace of mind, the latter in the light of disillusionment.

When the story opens we find the Professor at the turning point of his life. His great desire has been attained, the writing of "Spanish Adventurers in North America", an historical work in eight volumes. It is the completion of this and the Oxford prize it has won which is partially responsible for the change in the Professor's life.

From this point on we learn through narration of the Professor's gradual dissatisfaction with life.



Interspersed passages of reminiscence recount the earlier days when he had been in closer harmony with the world. Through retrospection we learn of Tom Outland, the Professor's ideal pupil and friend. When the story begins, Tom is already dead and his legacy of wealth is a second great factor affecting the Professor's family and indirectly the Professor himself.

In the earlier, busier years the Professor's social life, simple and limited, had been a source of contentment and pleasure. He had met the girl who became his wife in Paris while he was studying for his doctorate. Intensely in love with her, he accepted the first position offered him in order to marry. "Before his marriage, and for years afterwards, Lillian's prejudices, her divinations about people and art were the most interesting things in St. Peter's life."<sup>1</sup> Indeed, on first coming to Hamilton he found the mental companionship with his wife which his colleagues did not give him. That Lillian loved her husband, was a charming mother and mistress is evident even in the chapters disclosing the Professor's growing discontent. These same qualities played no small part in contributing to the ease and happiness of those earlier years.

His daughters, too, while they were growing and before they were married were a source of pleasure to St.

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Peter. Though his historical work was the great love of his life, he devoted two evenings a week to his children and wife and another one to his wife. These evenings he enjoyed so very much that on nights when he was working he would not go down through the house to get oil for his lamp because "on his way he would almost surely become interested in what the children were doing, or in what his wife was doing."<sup>1</sup>

The Professor always conceded that the small income his wife had inherited helped to make more comfortable a life that depended on his rather meager salary even though he did not use that income for himself at all.

Despite the lack of luxuries, the rather poor home, these days of sweet and tender relations with his family that even time and disillusionment could not dispel were unforgettable. While "sitting in his study long afterwards St. Peter reflected that those first years, before Outland had done anything remarkable, were really the best of all...  
...Oh, there had been fine times in this old house then: the family festivities and hospitalities, little girls dancing in and out....."<sup>2</sup>

The same sense of well-being which his happy family life had engendered was increased by his friendships.

Principal among these was his relationship with Tom Outland

1. The Professor's House      Page 27
2. The Professor's House      Page 125







"so well fitted by nature and early environment to help him with his work in "Spanish Adventurers". Tom, his ideal pupil ("In a lifetime of teaching, I've encountered but one remarkable mind; but for that, I'd consider my good years largely wasted." <sup>1</sup>) became his dearest friend and just when the morning brightness of the world was wearing off for him, along came Outland, and brought him a kind of second youth." <sup>2</sup> Summer evenings when his family was away they shared a rare companionship and Tom seemed to represent to him the boy the Professor had once been. Together they visited Tom's Cliff City and in both work and pleasure the Professor found Tom a vital factor in his happiness. How much the man appreciated Tom's worth to him may best be shown in Cather's own words. The Professor remembered best what his wife had said on the occasion of Tom's introduction into their lives. "Well, there is something new in students, Godfrey. We ask a poor perspiring tramp boy to lunch, to save his pennies, and he departs leaving princely gifts."<sup>3</sup>

"Yes, the Professor reflected, after all these years that was still true. Fellows like Outland don't carry much luggage, yet one of the things you know them by is their sumptuous generosity - and when they are gone, all you can say of them is that they departed leaving princely

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|---|-----------------------|----------|
| 1 | The Professor's House | Page 62  |
| 2 | The Professor's House | Page 258 |
| 3 | The Professor's House | Page 121 |



gifts."<sup>1</sup>

Augusta, the sewing woman, a reliable spinster, a German Catholic and very devout shared the Professor's study with him, but she did more than that. She shared her homely philosophies; she always was a comforting influence and the Professor enjoyed her sincere, sometimes disapproving friendship.

Her uncle Mr. Appelhoff, the Professor's landlord, was his friend in the building of his walled-in garden, the comfort of his life. He gave the Professor help and encouragement in this undertaking.

In these same early years his career contributed generously to his peace and happiness of mind. He was stimulated and inspired in his work at college by his love for youth. "If there was one eager eye, one doubting, critical mind, one lively curiosity in a whole lecture-room full of commonplace boys and girls, he was its servant. That ardour could command him."<sup>2</sup>

He struggled fiercely to prevent the undermining and vulgarizing of education at the college, and in this he was given staunch aid by his colleague Professor Crane. This common ideal brought the two men together in a strange but satisfying friendship that existed solely in their professional life. Both, too, were doing research of an

1 The Professor's House Page 121  
2 The Professor's House Page 28

The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations (1) for arbitrary values of the parameters  $\alpha$  and  $\beta$ . It is shown that the system has solutions for all values of the parameters  $\alpha$  and  $\beta$  if the function  $f(x)$  is continuous and has a bounded derivative. In the case of discontinuous functions  $f(x)$  the problem of the existence of solutions is more complicated and requires a special investigation.

In the second part of the paper the problem of the uniqueness of solutions is considered. It is shown that the system has at most one solution for arbitrary values of the parameters  $\alpha$  and  $\beta$  if the function  $f(x)$  is continuous and has a bounded derivative. In the case of discontinuous functions  $f(x)$  the problem of the uniqueness of solutions is more complicated and requires a special investigation.

The third part of the paper is devoted to the construction of explicit solutions of the system of equations (1) for arbitrary values of the parameters  $\alpha$  and  $\beta$ . It is shown that the system has explicit solutions for all values of the parameters  $\alpha$  and  $\beta$  if the function  $f(x)$  is continuous and has a bounded derivative. In the case of discontinuous functions  $f(x)$  the problem of the construction of explicit solutions is more complicated and requires a special investigation.

In the fourth part of the paper the problem of the stability of solutions is considered. It is shown that the system has stable solutions for arbitrary values of the parameters  $\alpha$  and  $\beta$  if the function  $f(x)$  is continuous and has a bounded derivative. In the case of discontinuous functions  $f(x)$  the problem of the stability of solutions is more complicated and requires a special investigation.

The fifth part of the paper is devoted to the construction of numerical solutions of the system of equations (1) for arbitrary values of the parameters  $\alpha$  and  $\beta$ . It is shown that the system has numerical solutions for all values of the parameters  $\alpha$  and  $\beta$  if the function  $f(x)$  is continuous and has a bounded derivative. In the case of discontinuous functions  $f(x)$  the problem of the construction of numerical solutions is more complicated and requires a special investigation.



uncommercial nature and shared an intellectual companionship as a result.

It was this same research of the Professor's that added most to his happiness. He found great pleasure in the isolation of his little attic study, in his sense of achievement. He did not care about criticism, "When the whole plan of his narrative was coming clearer and clearer all the time, when he could feel his hand growing easier with his material .....and his relation with his work was becoming every day more simple, natural, and happy."<sup>1</sup>

How much joy the work brought him is evinced in his answer to his wife's question about the use of the prize money. "If with the cheque I could have brought back the fun I had writing my history, you'd never have got your house. But one couldn't get that for \$20,000. The great pleasures don't come so cheap."<sup>2</sup>

As I have mentioned before, all these happinesses are in the past when we meet the Professor. The simplicities of his life have gradually disappeared and complexities have brought about a feeling of disillusionment. His family life has changed unalterably. There is now a definite breach between the husband and wife. This found its beginning in the Professor's relationship with Tom Outland.

"Lillian had been fiercely jealous of Tom Outland. As he

1 The Professor's House Page 32

2 The Professor's House Page 333



1. The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations (1) for arbitrary values of the parameters  $\alpha$  and  $\beta$ .

2. In the second part, we consider the case of a linear system of equations (1) with constant coefficients. We show that in this case the system has a solution for arbitrary values of the parameters  $\alpha$  and  $\beta$  if and only if the determinant of the system is not equal to zero. We also show that in this case the solution is unique.

3. In the third part, we consider the case of a nonlinear system of equations (1) with constant coefficients. We show that in this case the system has a solution for arbitrary values of the parameters  $\alpha$  and  $\beta$  if and only if the determinant of the system is not equal to zero. We also show that in this case the solution is unique.

4. In the fourth part, we consider the case of a nonlinear system of equations (1) with variable coefficients. We show that in this case the system has a solution for arbitrary values of the parameters  $\alpha$  and  $\beta$  if and only if the determinant of the system is not equal to zero. We also show that in this case the solution is unique.

5. In the fifth part, we consider the case of a nonlinear system of equations (1) with variable coefficients. We show that in this case the system has a solution for arbitrary values of the parameters  $\alpha$  and  $\beta$  if and only if the determinant of the system is not equal to zero. We also show that in this case the solution is unique.

left the house, he was reflecting that people who are intensely in love when they marry, and who go on being in love, always meet with something which suddenly or gradually makes a difference. Sometimes it is the children, or the grubbiness of being poor, sometimes a second infatuation. In their own case it had been, surprisingly enough, his pupil, Tom Outland."<sup>1</sup>

This marriage, too, is representative of Cather's philosophy. Here, however, the characters themselves actually express their knowledge of its failure - something not done in any of the other books. The scene at the opera poignantly presents this failure.

"'My dear', he sighed....., 'We should have been picturesquely shipwrecked together when we were young.'

'How often I've thought of that!' she replied.....

'You? But you're so occupied with the future.....'

'One must go on living, Godfrey..... '

He wished he knew just how it seemed to her. He had been mistaken, he felt. The heart of another is a dark forest, always, no matter how close it has been to one's own."<sup>2</sup>

His wife had changed and hardened, had allowed her sons-in-law to become her major interest. She knew there was a change taking place in the Professor but was helpless

1 The Professor's House Page 49  
2 The Professor's House Pages 94-95

The first part of the paper discusses the importance of the study and the objectives of the research. It also outlines the methodology used in the study and the results obtained. The second part of the paper discusses the implications of the study and the conclusions drawn from the research. The third part of the paper discusses the limitations of the study and the areas for future research.

The study was conducted in a laboratory setting and the results were compared with those obtained in previous studies. The study found that the results were consistent with those obtained in previous studies. The study also found that the results were consistent with those obtained in previous studies. The study also found that the results were consistent with those obtained in previous studies.

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to understand it. Each finds intolerance in the other. So it is that early happiness has been supplanted by dissatisfaction.

This dissatisfaction is even more pronounced with his children. Where before there had been pleasure, now he finds only hurt. Kathleen, the younger daughter, seems closer to him even now, but he does not pretend to understand either one. Both are married. Rosamund has married a young Jew and it is through him that Tom's legacy of his invention to her - she had been his fiancée - has become a financial success. The money seems to spoil both daughters. Rosamund becomes greedy and selfish, and Kathleen who had secretly been in love with Tom resents the way his money and name are used by Rosamund's husband. She is embittered by envy. The estrangement of the girls is almost complete, and if it were not for Mrs. St. Peter's tactful handling of the husbands and the Jew's magnanimous attitude the situation would have been more intolerable.

The Professor often broods over this in the privacy of his study and wonders if it was for this that young Tom Outland had worked so hard. Tom's death of course has caused a vacancy in his life that can never be replaced. There is no one now who can share with him the intimacy of his study. His frequent lapses into memories of that earlier companionship show most clearly the extent of that loss.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1801.

2. The second part is a report from the Secretary of the Navy, dated January 10, 1801, concerning the state of the Navy.

3. The third part is a report from the Secretary of the Treasury, dated January 10, 1801, concerning the state of the Treasury.

4. The fourth part is a report from the Secretary of the War, dated January 10, 1801, concerning the state of the War.

5. The fifth part is a report from the Secretary of the Interior, dated January 10, 1801, concerning the state of the Interior.

6. The sixth part is a report from the Secretary of the State, dated January 10, 1801, concerning the state of the State.



Even the lighter moments with Augusta are gone, for she has transferred her sewing duties to the new house and their meetings are much more infrequent.

His career seems to fail him at this time when he needs it most to counteract social disappointments. The pupils do not interest him as they had before. He does his work automatically. The high cultural standards for which he and Professor Crane fought so hard are definitely lost, and Crane himself proves somewhat of a disappointment too. In ill health Crane is determined to get for himself some of Outland's money in return for the scientific help he had given Tom. St. Peter, in an effort to smooth matters out, sees his old companion in a much more unfavorable light. Departing from that interview he reflects that "The university, his new house, his old house, everything around him seemed insupportable."<sup>1</sup>

Now that his great work is accomplished he feels the void it has left in his life. Beyond an editing of Tom's diary there is nothing to interest the Professor intellectually. His old retreat has become literally that - a retreat from all the frustrations his life has experienced. His cynicism asserts itself at his wife's concern for his health, for he feels that his life isn't worth much now.

At the close of the story he has stayed home alone while his wife, Rosamund, and her husband are traveling in

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Europe. He has been in low spirits all summer and instinctively feels that his life is near its conclusion. The thoughts of his family's return are intolerable to him until after an accident from the oil stove of his study almost costs him his life. "His temporary release from consciousness seemed to have been beneficial," and he realized that he must learn "to live without delight".<sup>1</sup>

It is on this philosophical note that the story closes, the story of a man who has outlived his potentialities lived to find that the complexities of an intricate society have destroyed his faith in himself, in his marriage, and in his whole life.

In any consideration of Willa Cather's characters, Professor St. Peter is bound to be outstanding. Whether or not it is agreed that he is her finest delineation, it must be admitted that he is her most complex creation. According to Miss Cather's own perspective, civilization has cluttered up life. There is more harmony in the simple pattern of life that Tom Outland discovered than in the disorder and confusion of modern civilization. This is exemplified in the case of the Professor who found life becoming increasingly intricate, a pattern that must allow for the influences and interruptions of his family and associates.

Furthermore, as we have seen, Professor St. Peter

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stands out as the one character whom Cather has made a successful attempt to treat subjectively. Even with St. Peter, Miss Cather is primarily the reporter, secondarily the analyst, but it is no small interest to note that here by means of retrospection and introspection the author gave us an insight into the workings of St. Peter's mind and emotions. Whether the author felt that the complexity of the character required a more complex treatment is not for me to say, but it seems quite possible in view of the fact that all the others are treated objectively. All others, that is, but Alexander of her first novel. There is a slight similarity in the two characters because Alexander likewise seemed to have difficulties in adjusting himself to a world that was less direct, less simple than the life to which he had been accustomed. With Alexander, however, the author, though she showed great potentialities, was not entirely successful. It is in the Professor that her early promise has again been fulfilled.

In the third artistic character which we are treating, Willa Cather leaves the literary field to return to that of music, one which has always interested her both in her personal life and in her books.

In Lucy Gayheart from the novel of the same name, we again find the feminine artist, but one quite different from Thea Kronborg. Where Thea is characterized by a determined





will to succeed, Lucy is seen, rather, through her light-hearted love of life, which later develops into the feeling of really having reached the height of living only to find that experience snatched away.

Lucy is a character developed throughout the novel by the omniscient author. Of course the narrative itself is a series of varied incidents, but the real mood of the story and its characters is best presented through the fine descriptive passages ever the outstanding feature of Willa Cather.

From the opening page, Lucy Gayheart is depicted as a "slight figure always in motion; dancing or skating, or walking swiftly with intense direction, like a bird flying home."<sup>1</sup>....."There was something in her nature like her movements, something direct and unhesitating and joyous, and in her golden-brown eyes. They were not gentle brown eyes, but flashed with gold sparks like that Colorado stone we call the tiger-eye."<sup>2</sup> Like Marion Forrester of A Lost Lady and Myra Henshawe of My Mortal Enemy this heroine is characterized by her laugh. "Her low, rich, contralto laugh that fell softly back on itself. It was not the laughter of nervous excitement; it was bubbling and warm, but there was a veiled note of recklessness in it."<sup>3</sup>

The vigor of Lucy's youth is most impressionable.

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|---|---------------|---------------|
| 1 | Lucy Gayheart | Page 3        |
| 2 | Lucy Gayheart | Page 4        |
| 3 | Lucy Gayheart | Pages 222-223 |



She responds to the biting cold of winter and the blistering heat of summer with equal enthusiasm. Skating and driving in an open sleigh with the wind cutting against her face exhilarate her ever volatile self.

She is no less responsive to the favor her sparkling animation finds in the hearts of the young and old of Haverford, Illinois, her home town in the Mid-West. They love the grace and gaiety of this high-spirited girl who instills new life wherever she goes.

Lucy, so unlike Thea the other artist, lacks one necessary trait, ambition, even though she possesses a promising musical talent. She is too careless and light-hearted to take herself or a career seriously. She thinks of music as a natural form of pleasure, and as a means of earning money to help her father. From the narrative we learn that Lucy could have felt the same way about a hundred varied life pursuits.

This keen response to life makes Lucy capable of understanding all types of people. The children of the town appreciate this understanding "because she never treated them like children and they tried to please her, especially the little boys."<sup>1</sup> In her work as a piano teacher she is also placed high in the estimate of her young pupils. It is a source of pride coupled with a sincere hope of succeeding that each finds in her an ideal





instructor and, more important, a cherished friend.

She cleverly realized that Harry Gordon, strong, wealthy, and the ideal youthful companion is a proper stimulant for enhancing her own spirit, and that his presence brings her happiness. She is likewise aware, however, of his stinginess and calculating materialism. Conceit that she formerly termed strength in Harry is now a definite weakness and he fails to arouse her former gaiety. She now seems restless and at times clearly annoyed. Three years of work and training in Chicago had taken their toll, and on her return during the off season "her friends quickly detect the thread of dissatisfaction which she vainly tries to conceal"<sup>1</sup> Intelligently she regrets the change and fears its consequences, but the hopeful expectation of her return to Chicago soothes her impatience and she honestly attempts to make her visit at home a pleasant one for all.

In contrast with Lucy, material happiness is Harry's ultimate goal and that, by virtue of good physical presence and position, he is determined to attain. Lucy's beauty and charm are all he needs in this world to make his life a contented one. He meant, in forsaking the rich, plain, matter-of-fact Miss Arkwright "to commit the supreme extravagance and marry for beauty. He meant to have a wife other men would envy him."<sup>2</sup> Not so with Lucy, hers is to be

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a life found in the bounds of the artistic world.

A further contrast is made with her sacrificing older sister Pauline who has mothered her for years, worrying and fretting about her health, her schooling, and her music. She has done a good job, and her task is lighter now that Lucy studies in Chicago. To Pauline the name of Gayheart means everything, and this pride drives her to the limit in order to accomplish her end. People call her level-headed and her father thinks she has good common sense. To Lucy she is good and no more. Pauline's work centers about the house, and as a housekeeper she is appreciated, but that is all.

It is in Haverford that we see Lucy reaching for life. In the musical world of Chicago, however, she feels that life is hers and hers in its limitless scope. With the older Sebastian she finds companionship in artistic satisfaction, not on an equal footing to be sure, but to be able to play for so perfect a singer, a gentleman, and finally a lover brings to Lucy the supreme ecstasy of living. His simple nod of approval thrills her very soul; the mere glimpse of him stirs her blood with compassion; and any word or action of his not conforming to this distresses her emotionally. Sebastian's amiability puzzles her and yet his face often seems to her forbidding. "Sometimes she thought it stern and indifferent, but more than once it struck her as melancholy. Yet she went away feeling that the other man





whom she used to see secretly, was his real self." <sup>1</sup>

To the lame, jealous Mockford she gives only distrust and hate because he occupies such a share of Sebastian's life, and she begrudges him this at the cost of her own peace of mind. This hate grows more tense and remains with her till the end, for it is then that she knows that his cowardice and complete dependence on Sebastian resulted in the latter's untimely death. Her extreme sensitivity is soothed in no small measure by the lovable valet, Guiseppe. Her friendship for him progresses rapidly and she readily clings to him as if he were a protector among the things that are new and strange. She feels that he understands her secret, and she displays open satisfaction in his encouraging nature, which is wholly respectful and devoted. These two have much in common - they both love Sebastian and hate Mockford - these emotions cement their friendship.

Now, when Harry Gordon finally decides, after careful consideration, to bring to a close what he had considered their engagement by a prompt marriage, he finds Lucy at the height of her emotional state. Her love for Sebastian is strong enough to withstand every test, and she unhesitatingly refuses Harry. She has been a friend too long not to feel sincerely sorry for frustrating his business-like offer, and she readily knows that his seldom trifled-with conceit has received a heavy blow, but this newborn love has



(1) The first condition is that the function  $f$  must be continuous on the interval  $[a, b]$ .

(2) The second condition is that the function  $f$  must be bounded on the interval  $[a, b]$ . This means that there must exist a real number  $M$  such that  $|f(x)| \leq M$  for all  $x$  in  $[a, b]$ .

(3) The third condition is that the function  $f$  must have a unique limit at every point in the interval  $[a, b]$ . This is a consequence of the first two conditions.

(4) The fourth condition is that the function  $f$  must be integrable on the interval  $[a, b]$ . This means that the Riemann sum of  $f$  over  $[a, b]$  must converge to a unique value as the number of subintervals increases.

(5) The fifth condition is that the function  $f$  must be measurable on the interval  $[a, b]$ . This is a technical condition that is satisfied by all continuous functions.

exhilarated her sufficiently to lie deliberately about her relations with Sebastian. Harry suffers through this new experience, but to Lucy it proves the emotional power of her love and she is glad. When she later learns of Harry's marriage "She was hurt, though she pretended to be scornful. He hadn't really a right to marry; he belonged for years to Lucy Gayheart."<sup>1</sup>

The accidental death through drowning of Sebastian while he was on a European concert tour naturally has a disastrous affect on Lucy, and in her deep sorrow she reluctantly returns to Haverford. Harry, resigned to his ill-fated marriage, now devotes his full time to his business which has made him a power in the town. Lucy, alone now, seeks solitude and only desires the gestures of friendship from Harry. In his bitterness, the stubborn Harry ignores her. By this act Willa Cather provides a reasonable occasion for the disillusioned Lucy to find liberation from tragic circumstance.

Every attempt of her family and friends to offer encouragement and later sympathy is rudely thwarted by the apathetic Lucy, and the old neighborly Mrs. Ramsay describes the change in her best: "She was no longer hurrying to something delightful but seemed to be running away from something, or walking merely to tire herself out."<sup>2</sup> Her

1 Lucy Gayheart Page 133

2 Lucy Gayheart Page 146



father's music has lost its appeal, and when she refuses to resume her work as a piano teacher her sister revolts and calls her ungrateful. The once gay spirit is now passive, and any further discouragement is wearily pushed aside. Pauline, ever jealous of Lucy's beauty and ability, now reaches the limit of her patience, and not until she learns that her sister has not been jilted does she offer a word of sympathy to the tortured young soul. Lucy is indeed being tortured for Harry could understand but will not, and Pauline who now tries to understand, cannot.

Sebastian's accidental death had dealt such a crushing experience to Lucy that her new world had completely crashed and she is helpless and alone. She becomes restless and cannot sleep, wandering aimlessly through her home, the fields, and the town. Finally her family persuade her to accompany them to hear a traveling opera company where she is awakened by the music of one voice. "This singer had lost everything; youth, good looks, position and the high notes in her voice, and yet she sang well!"<sup>1</sup> This experience awakens her. "Something in her had started vibrating and it reawakened in her something that was like a purpose forming, and she could not stop it."<sup>2</sup> This new warmth stirs her soul from its lethargy, and in living again she sees hope and gaiety. The ensuing days bring fullness of purpose to Lucy,

1 Lucy Gayheart Page 181

2 Lucy Gayheart Page 182





and she worked zealously in and about the house, and whenever possible she travels her old haunts where she "could notice things of nature that had been shut off from her. This time she was going to find them."<sup>1</sup>

In her reawakened spirit, her old Chicago position appeals to her again, and she prepares to return to it with the youthful eagerness that was once hers. A skating accident on thin ice suddenly ends Lucy's new hopes, and in death she finds the fulfillment that life had denied. Once again the reader is convinced by Willa Cather that when the entire world surrounds us and cannot gratify our insatiable souls with its material offerings, then we can only hope it can be revealed in the hereafter.

The story of Sebastian follows the same philosophy of release in death, and his marriage, too, is in complete accord with Miss Cather's previously implied views.

Clement Sebastian, developed through his associations with Lucy, was old enough to be her father. His life, a long tragic one, finds the stimulant of Lucy's love reviving his lost youth. He refuses to admit that his youth is forever and irrevocably gone. This seems to be the trait which best impresses the character of Sebastian on the reader's mind. His own marriage had been a happy one for a long time, but his wife's jealousy of their adopted son so disturbed his sensitive, artistic soul that they become



estranged. Bitterness and resentment follow and they live apart. This marriage and its consequences reveal love as a tragic force in Clement Sebastian.

His artistic talent first draws Lucy to him, and in their friendship she discovers the story of his marriage and the reason for his frequent melancholia. The deep concern she has for the artist gradually causes the friendship to be enriched with a resolute and firm though jealous fervor that culminates into passionate love. It is an emotion she has never experienced, and Clement, true to the male idealist of Cather's novels, keeps their love on a purely artistic level.

Guiseppe, Sebastian's valet, occupies comparatively little space in the love story of Sebastian and Lucy. Nevertheless, on the few occasions when he enters the story, he is impressed indelibly on our minds because of his particularly vivid personality.

Willa Cather clearly conveys to the reader the inherent pleasure that Guiseppe derives from beautiful music on the occasion of his being seen at the opera by Lucy!

A further picture of the lovable old man is shown in his absolute loyalty to his artist employer. Guiseppe realizes that Lucy is an inspiring influence and grows to love her for that. Clement himself explains his appreciation of Guiseppe, "I haven't a friend in the world who would do for



me what that little man would." <sup>1</sup>

In a series of intermittent glimpses, Guiseppe becomes a living person not easily forgotten.





## SOPHISTICATES

Marion Forrester of A Lost Lady is a character seen through the eyes of youthful Niel Herbert whose unbelievable worship of her softens the degradation of character more sympathetically than an omniscient author's viewpoint possibly could. With very little exposition and no character analysis, Willa Cather has remained the detached observer using the subtle methods of indirect delineation by Marion's speech and actions as well as her unquestionable effect on other people to depict this tragic aristocrat of pioneers. (A person she is said to have known as a child when she lived in Red Cloud, Nebraska.) Like Bartley Alexander of Cather's first novel, Marion Forrester's vitality does not ebb with the fading of the frontier and she has not the power to resist her own impulses.

To the youth of twelve she is all a true lady should be. "She had always the power of suggesting things much lovelier than herself, as the perfume of a single flower may call up the whole sweetness of spring."<sup>1</sup> She possesses a vivaciousness that envelops everyone who meets her whether it be an admiring townsman, the business associates of her husband, their mutual acquaintances, or the children of Sweetwater. "There could be no negative encounter, however slight, with Mrs. Forrester. If she merely bowed to you,



merely looked at you, it constituted a personal relation."<sup>1</sup> As a hostess she charms visitors with her animated greeting at the threshold. It is in this role that she is first presented through Niel's eyes. From the day of the summer picnic she completely wins his confidence by her light understanding chatter, her tempting plate of cookies, and her cool but unfrightened concern when he is injured. Niel is the idealist worshipping blindly or stubbornly refusing to admit that her faults cannot be justified. This endures until the final news of her death.

At the beginning of the story, according to the author's narration, Captain Forrester and his wife are accustomed to spend the winter in the larger cities of the West mingling with the best society of the day. Marion is the effervescent charmer of every gathering, instilling such animation that her departure always left a definite sense of emptiness. It is these same friends visiting Sweetwater who convince the townspeople that Mrs. Forrester is a person apart. By being truly gracious and considerate to the villagers she skillfully maintains her position, only including in her circle Niel and his uncle Judge Pommeroy who is also Captain Forrester's lawyer.

Thus far, Marion Forrester is revealed as a woman of extraordinary charm with a capacity for loyalty and winning loyalty, for friendship and devotion, but latent

The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. The letter is signed by James Buchanan and is addressed to the Senate and House of Representatives. The letter discusses the state of the Union and the recent events leading up to the secession of the Southern states. The President expresses his regret over the situation and his hope for a peaceful resolution.

The second part of the document is a report from the Secretary of the Treasury, dated January 1, 1861. The report discusses the financial state of the government and the revenue for the year. The Secretary reports that the government has a surplus of \$10,000,000 and that the revenue for the year was \$100,000,000. The report also discusses the state of the public debt and the government's plans for the future.

The third part of the document is a report from the Secretary of the Interior, dated January 1, 1861. The report discusses the state of the public lands and the government's plans for the future. The Secretary reports that the government has a surplus of \$10,000,000 and that the revenue for the year was \$100,000,000. The report also discusses the state of the public debt and the government's plans for the future.

The fourth part of the document is a report from the Secretary of the War, dated January 1, 1861. The report discusses the state of the military and the government's plans for the future. The Secretary reports that the government has a surplus of \$10,000,000 and that the revenue for the year was \$100,000,000. The report also discusses the state of the public debt and the government's plans for the future.

The fifth part of the document is a report from the Secretary of the Navy, dated January 1, 1861. The report discusses the state of the navy and the government's plans for the future. The Secretary reports that the government has a surplus of \$10,000,000 and that the revenue for the year was \$100,000,000. The report also discusses the state of the public debt and the government's plans for the future.



weaknesses gradually appear which defeat her finer qualities and prevent her from "developing her potentialities" just as most of Willa Cather's characters fail to do. The first revelation of fickleness is shown when Marion Forrester and Frank Ellinger go for a sleigh ride. It is interesting to note that little Adolph Blum discovers the man is her lover, but he never discloses the secret because she has always been kind to him - never too haughty to smile. In this situation the author, without losing her detached tone, again achieves her purpose of developing character through one person's effect on another. A further indication of Mrs. Forrester's instability is Niel's naive statement that "she couldn't help being interested in people, even very commonplace people.....she could be amused by Ivy Peters' ruffianly manners, or the soft compliments of old man Elliot when he sold her a pair of winter shoes."<sup>1</sup> A lack of inner resource or self-sufficiency is disclosed in her need for society of any sort to stimulate her wit, mimicry, and charm.

Gradually Niel unfolds more of her frailties, although to him they are part of her charm. He always thinks of her in her relation to Captain Forrester and condones stories of her gaiety among young admirers because of her seeming compatibility with the Captain. The merest mention of the smell of spirits, as if she were taking doses for an illness, is likewise significant of an increasing failing.



The two divisions of the book might well be entitled Enchantment and Disenchantment. Part I closes with the breaking of the spell; when Niel hears Frank Ellinger's laugh mingled with Mrs. Forrester's at dawn behind the closed shutters of her bedroom; when Captain Forrester returns from a trip to the city with the news that all his capital has gone to depositors following the failure of his bank; and when the Captain suffers from a shock which leaves him partially helpless.

Just as Lucy Gayheart is heightened by her laugh, so the moods of Marion Forrester are skillfully suggested through descriptions of her laugh which at its best is "a smile without archness, without gayety, full of affection wistfully sad,"<sup>1</sup> at its most inviting "a soft musical laugh which rose and descended like a suave scale,"<sup>2</sup> and which can be her "naughtiest laugh with something nervous and excited in it,"<sup>3</sup> or "her musical inviting laugh like the distant measures of dance music."<sup>4</sup>

With the illness of Captain Forrester and the consequent confinement to the Sweetwater home, Marion rapidly degenerates, showing how completely she has subconsciously leaned on her husband, his wealth, and the gay society which she graced so adequately. Niel feels disillusioned, but still clings to the belief that he must be mistaken,

1 A Lost Lady Page 14  
2 A Lost Lady Page 34

3 A Lost Lady Page 35  
4 A Lost Lady Page 42

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The second part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

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The seventh part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The eighth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.



that she is really "of tempered steel, a blade that could fence with anyone and never break."<sup>1</sup> When Captain Forrester suffers another stroke that renders him utterly helpless, the seemingly inexhaustible woman succumbs to fate and allows the boorish townsfolk to invade her home - under the guise of offering assistance - until Niel interferes and brings a semblance of order. Poverty makes her a slave to the kitchen and drives her failing nerves to rely on the stimulants of brandy and black coffee.

Again it is through Niel's account of a telephone conversation that the reader understands to what a great extent she has lost her sense of discrimination. When news of Ellinger's marriage appears, she desperately abandons the secrecy of her former relations with him in a vain effort to exert her magnetic charm once more. This incident more than any other shows her reluctance to relinquish her youth and its powers. In further desperation she accepts the sadistic upstart Ivy Peters, dreading loneliness more than an uncouth lover.

Yet Willa Cather never ceases to maintain sympathy by showing Mrs. Forrester's honest attempts to care for her husband. Never once does she scold because his uncompromising honesty has brought poverty and hardship upon her. When her husband dies and Ivy Peters seems to sway her at will, Niel still feels that she has innate qualities that



The first part of the report deals with the general situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The second part of the report deals with the financial situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The third part of the report deals with the social situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The fourth part of the report deals with the economic situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The fifth part of the report deals with the political situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The sixth part of the report deals with the cultural situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The seventh part of the report deals with the scientific situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The eighth part of the report deals with the health situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The ninth part of the report deals with the education situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The tenth part of the report deals with the environment situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

someone can retrieve for, "She was still her indomitable self, going through her old part, - but only stage hands were left to listen to her. All those who had shared in fine undertakings and bright occasions were gone."<sup>1</sup>

Even the closing chapter of Marion Forrester's life is opened to us by the narrative of another fellow townsman, who tells of a materialistic second marriage for the woman who preferred life on any terms to immolation in a failing pioneer world.

Because she lacked the stoicism of the pioneer and the passionate purpose of the artist, Marion Forrester lost her integrity in life. Unlike Alexander, the other character unwilling to face middle age passively, Marion Forrester does not find the solution in death. She is allowed to live, to disintegrate. This is evidently her punishment. Willa Cather with her usual detachment leaves the reader to decide whether or not Marion Forrester is aware of her own complete failure. She neither condemns nor condones, she merely reports. Once more, as in most of her other books, the disillusioning experience of marriage is self-evident.

In treating of the person of Mrs. Henshawe of My Mortal Enemy Willa Cather recalls to us its companion piece, A Lost Lady. In this, the slimmest of all her volumes, there is almost a paucity of detail. Although Mrs. Henshawe never quite becomes the human figure of the previous heroine,

1 A Lost Lady Pages 166-167

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nevertheless, with a few deft strokes - Miss Cather excels in this - she comes to life before our eyes and is sometimes almost uncomfortably real.

Here, as in the former work, our figure is developed through the eyes of youth. This time the narrator is a girl who, probably because of the discernment of her sex, sees Myra through clearer, less idealizing eyes. There is admiration, however, for that splendid woman so different from other ladies whom the girl has always known, but an admiration touched with a more perceptive realism.

When Nellie Birdseye first meets Myra Henshawe she is already the heroine of romantic anecdotes cherished by the family. Her beauty is no longer the beauty of youth, but that of dignity and self-possession. From the very first, her complete domination of husband and control of her little world is apparent. As with Marion Forrester, Miss Cather reveals much of her major character through her laugh.

"How good it is!" my mother exclaimed, 'to hear Myra laugh again.' - Yes it was good. It was sometimes terrible, too, as I was to find out later. She had an angry laugh, for instance, that I still shiver to remember. Any stupidity made Myra laugh - I was destined to hear that one very often! Untoward circumstances, even disasters, provoked her mirth. And it was always mirth, not hysteria; there was a spark of zest and wild humour in it."<sup>1</sup>





On a visit to New York with her aunt, Nellie sees Myra's selfishness and domination of her friends as well as her husband. She surrounds herself with artists as a prop for her self-dramatization rather than because of a sincere interest in art or the artists themselves. With them she is always at her best. Her moneyed friends she admittedly cultivates to help Oswald in business - business which he hates but endures for her sake. Her selfish extravagance of buying the expensive green bush for Madame Mojeska is one of deliberate disregard for her husband, not the careless extravagance of an unthinking woman.

On that Christmas day they spend together, Nellie first learns of Myra's extreme jealousy when her husband persuades the aunt to give him the topaz sleeve-buttons which were the innocent present of a young woman. He explains, "well, you know Myra.....She would punish herself and everybody else for this young woman's questionable taste."<sup>1</sup> This knowledge of her jealousy is heightened when Nellie interrupts a quarrel which arises over Myra's suspicious investigation of a strange key belonging to Oswald.

While driving about with her, Nellie learns that this jealousy also embraces Myra's wealthy acquaintances. Myra is disconcerted when a friend in a carriage passes while they are in a hansom cab. It seems to spoil the rest of her ride and on dismissing the cab she whispers, "all the

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a very important document, as it contains the President's views on the state of the Union and the course of action he proposes to take. The letter is written in a very formal and dignified style, and it is one of the most important documents in the history of the United States.

2. The second part of the document is a report from the Secretary of the Interior, dated January 1, 1861. It contains a detailed account of the state of the Indian Territory, and of the progress of the work of the Department of the Interior. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the Interior.

3. The third part of the document is a report from the Secretary of the Treasury, dated January 1, 1861. It contains a detailed account of the state of the Treasury, and of the progress of the work of the Department of the Treasury. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the Treasury.

4. The fourth part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War Department, and of the progress of the work of the Department of the War. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the War.

5. The fifth part of the document is a report from the Secretary of the Navy, dated January 1, 1861. It contains a detailed account of the state of the Navy Department, and of the progress of the work of the Department of the Navy. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the Navy.

6. The sixth part of the document is a report from the Secretary of the State, dated January 1, 1861. It contains a detailed account of the state of the State Department, and of the progress of the work of the Department of the State. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the State.

7. The seventh part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War Department, and of the progress of the work of the Department of the War. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the War.

8. The eighth part of the document is a report from the Secretary of the Navy, dated January 1, 1861. It contains a detailed account of the state of the Navy Department, and of the progress of the work of the Department of the Navy. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the Navy.

9. The ninth part of the document is a report from the Secretary of the State, dated January 1, 1861. It contains a detailed account of the state of the State Department, and of the progress of the work of the Department of the State. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the State.

10. The tenth part of the document is a report from the Secretary of the War, dated January 1, 1861. It contains a detailed account of the state of the War Department, and of the progress of the work of the Department of the War. The report is written in a very clear and concise style, and it is one of the most important documents in the history of the Department of the War.

same, it's very nasty being poor!"<sup>1</sup> Selfishly she does not appreciate how Oswald spends everything on her.

The tools of her dominance are sarcasm and a ruthless sense of humor, both of which she uses frequently on her long suffering husband and those moneyed friends. These failings are never in evidence when she is with people whose personalities charm her.

There is a softer, more pleasant side of Myra, however, and Nellie sees this in her generosity and courage. That same green bush which she extravagantly sends Madame Modjeska is given because she senses that it will satisfy a spiritual need of the lady. Her tender regard for her ill poet friend, Anne Aylward, is sincere. She suffers physical anguish for the girl. She cares for people so deeply that the very sight of a story-writer who was found wanting as a friend spoils the whole afternoon. A keen insight to this side of Myra is evinced in her remark to Nellie after that episode. "It's all very well to tell us to forgive our enemies; our enemies never hurt us very much. But oh, what about forgiving our friends."<sup>2</sup>

Long before their acquaintance, Nellie learned of the courage that gave Myra the strength to leave her wealthy uncle and home, to sever all ties with her early friends for the love of the man who became her husband. It was at this

1 My Mortal Enemy Page 53  
2 My Mortal Enemy Page 56





time that she abandoned her religion, a move that later affects her life tremendously.

If we are not sufficiently aware of all that Myra is, Nellie makes it even more definite by the contrast she sees in the husband and wife. In spite of the dominance she wields, he offers devotion; her tyranny is ameliorated by his submission in all things; her spirit alternately high and crushed finds his always sympathetic.

Myra's hidden richness at the height of her power, surrounded by gay, congenial friends, is associated in the mind of the young girl with the passionate music of the Casta Diva Aria from "Norma". Our last glimpse of her during this period is when she is met by Nellie and her aunt on their return home. Dramatic to the very last Myra, because of the topaz buttons, is temporarily leaving her husband.

It is two years before the narrator meets Myra again and though at times the strength, wit, and generosity of the old Myra sparkle, she is for the most part a broken, bitter woman. Fate has dealt two ugly blows. Oswald, through a series of misfortunes, is now in humble circumstances and Myra is an invalid. The power which she formerly wielded with such obvious delight has been taken from her. They have moved to the West Coast and are without the friends who meant so much to Myra's ego. A shabby, uncomfortable hotel and coarse neighbors serve to make Myra's lot even more bitter.





She still dominates her husband, but in a way that tortures them both. She taunts the man because of their situation and his inability to help her, forgetting at these moments what life had once held for them. "Oh, if youth but knew. It's been the ruin of us both. We've destroyed each other. I should have stayed with my uncle. It was money I needed. We've thrown our lives away.....We were never really happy. I am a greedy, selfish, worldly woman; I wanted success and a place in the world. Now I'm old and ill and a fright, but among my own kind I'd still have my circle; I'd have courtesy from people of gentle manners, and not have my brains beaten out by hoodlums. Go away please, both of you, and leave me."<sup>1</sup> During one of Myra's softer, reminiscent moods, Nellie remonstrates with her on the abuse of Oswald, the hero of Myra's youthful romance. The woman admits her failing, but dismisses Nellie for her interference.

At this time, the loss of her religion, which has been only hinted at earlier, preys on her mind. She blames Oswald for this separation from the Church, too. In her abject poverty she hoards gold coins to have Masses said for her friends and herself, turns to a Catholic priest, finds solace in candles and crucifix, and receives the Sacrament in her final illness.

Even in death she is true to herself, to her sense



of the dramatically beautiful. She goes alone to the cliff where she and Nellie had spent a few peaceful afternoons and, wrapped in blankets, awaits the coming of the dawn.

The portrait of Myra is hardly more than a sketch, a phantasm that fades as quickly as it appears, but there is something of a haunting note in that portrayal. Like Oswald and Nellie we are apt to find ourselves remembering that lady for her vigor and zest for living, for the very dramatic qualities she deliberately sought.

If Myra of My Mortal Enemy is at best a clever, pointed sketching of a character, the portrait that the discriminating Nellie Birdseye gives us of Oswald is even briefer, less complete. He stands, however, in such direct contrast to his wife that, remembering Myra, one will remember Oswald. Indeed, without Oswald, it is questionable whether Myra would emerge so clear-cut and definite to the reader.

In his youth, though socially he was accepted as readily as Myra, his fortunes were far different. While she enjoyed the luxuries her uncle gave her, he struggled to put himself through college. This perseverance was also reflected in his status as a lover. All things tended to separate rather than bring together these two who found the ideal of romance in each other despite their differences.

Her uncle, John Driscoll, not only denied the boy





their house (their love affair was carried on in secret), but also persecuted him to such an extent that Oswald left to find a chance for himself in New York. When Oswald finally was in a position to marry Myra, Driscoll cut her off entirely because of this. Not even in religion did they find common ground, for he was a free-thinking Protestant and, although she was a Catholic, they were married by a civil authority.

As with Myra, these facts of Oswald's life are told to us by Nellie as she learned them from her elders. When Nellie first becomes acquainted with the Henshawes, she finds "something about him that suggested personal bravery, magnanimity, and a fine, generous way of doing things."<sup>1</sup> Although to her they seemed to have kept an aura of romance about them that most married people she knew did not have, from the very first she does detect that he has sacrificed his own individuality to that of his wife. Their first words before her, which tell of Myra giving some shirts of his away that she did not like, indicate to the girl that he submits to his wife's will. Later the cuff-links which mark Myra's jealousy serve to reveal as well Oswald's fear of that jealousy.

Nellie sees him as a "perplexing combination of something soft and something hard,"<sup>2</sup> and that description

1 My Mortal Enemy Page 15  
2 My Mortal Enemy Page 17



seems fitting throughout. He is soft, to the very end with his wife, but that hardness of character serves them both in good stead when their fortunes fall, and he is able to adapt himself to their new circumstances. Though it is the softness that makes him remember the happier Myra and excuse her, it is his strength that gives him the courage to persevere in the face of their hardships and Myra's volatile moods.

That same combination of qualities always remains with him. He tells Nellie after Myra's death, "I don't want you to remember her as she was here. Remember her as she was - when she was herself, and we were happy. Yes, happier than it falls to the lot of most mortals to be."<sup>1</sup>

Once again the author uses death as a release for a character who has lived through the disillusioning forces of experience and has never realized her potentialities. If, however, My Mortal Enemy is to be remembered as an illustration of Willa Cather's philosophical views, it will be remembered more because of the complete expression of her idea of marriage. The beauty and satisfaction that is found in the youthful romance of Myra soon fades. Each seems to be working at odds never finding the companionship and joy of old - more often hurting and being hurt. The spiritual union has dissolved leaving the union of two individuals - but individuals distant and often withdrawn from each other.

Just as Oswald Henshawe serves as a prop for Myra so

1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report on the state of the Union.

3. The third part is a report on the state of the Treasury.

4. The fourth part is a report on the state of the Navy.

5. The fifth part is a report on the state of the Army.

6. The sixth part is a report on the state of the Marine Corps.

7. The seventh part is a report on the state of the Coast Guard.

8. The eighth part is a report on the state of the Air Force.

9. The ninth part is a report on the state of the Space Force.

10. The tenth part is a report on the state of the Intelligence Community.

11. The eleventh part is a report on the state of the Department of Justice.

12. The twelfth part is a report on the state of the Department of Education.

13. The thirteenth part is a report on the state of the Department of Health and Human Services.

14. The fourteenth part is a report on the state of the Department of Agriculture.

15. The fifteenth part is a report on the state of the Department of the Interior.

16. The sixteenth part is a report on the state of the Department of Energy.

17. The seventeenth part is a report on the state of the Department of Commerce.

18. The eighteenth part is a report on the state of the Department of Labor.

19. The nineteenth part is a report on the state of the Department of Housing and Urban Development.

20. The twentieth part is a report on the state of the Department of Transportation.

21. The twenty-first part is a report on the state of the Department of Veterans Affairs.

22. The twenty-second part is a report on the state of the Department of the Environment.

23. The twenty-third part is a report on the state of the Department of the Great Outdoors.

24. The twenty-fourth part is a report on the state of the Department of the Arts and Humanities.

25. The twenty-fifth part is a report on the state of the Department of the National Endowment for the Arts.

26. The twenty-sixth part is a report on the state of the Department of the National Endowment for the Humanities.

27. The twenty-seventh part is a report on the state of the Department of the National Endowment for the Sciences.

28. The twenty-eighth part is a report on the state of the Department of the National Endowment for the Social Sciences.

29. The twenty-ninth part is a report on the state of the Department of the National Endowment for the History.

30. The thirtieth part is a report on the state of the Department of the National Endowment for the Literature.



Winifred Alexander in Alexander's Bridge merely strengthens the development of Bartley Alexander's character. A woman of charming appearance and extreme self-possession, she is seen by Professor Wilson as a balance wheel for her husband's forceful nature. Her most amazing trait is an overwhelming admiration, usually expressed in dialogue, for that driving force which emanated from Bartley's every act. Because she always did exactly the proper thing, because "she demanded a great deal of herself and of the people she loved; and she never failed herself"<sup>1</sup>, Alexander knew she could never bear failure in others. This was the prime reason for his long indecision and dual life. It is her character more than any other, that is so closely patterned after Edith Wharton's society matron, and like Edith Wharton's it lacks the illusion of reality.

After Alexander's death, Winifred is revealed in a dialogue between Professor Wilson and Hilda as a sorrowing woman shut in with her memory, growing colder and more apart from the world as time passes. She never awakens to actuality.

In this she differs from the later sophisticates and the other minor characters who usually know the shortcomings of their loves.

Such a character is Lillian St. Peter of The Professor's House. Rene Rapin says of the Characters in this





book, "They are all living men and women, built with short, cumulative touches presented with that calm impartiality which we have come to look for in Willa Cather's books".<sup>1</sup>

Therein, I think, lies the keynote of Willa Cather's success. Her characters, even the most minor, depart from the pages of the book and take on a human quality that makes them come to life.

This is especially true of Lillian St. Peter, the Professor's wife, and Louis Marcellus, his son-in-law. Lillian had "a richly endowed nature that responded strongly to life and art, and very vehement likes and dislikes which were often quite out of proportion to the trivial object or person that aroused them."<sup>2</sup> It is easy to understand the appeal she made to the Professor's intellectual side, and her cool blonde loveliness, even in middle age, makes us aware of her physical attractiveness to him.

What is most interesting, however, is that the author draws a sympathetic picture of a character who might in less skilled hands have been far more disliked. Her failure to understand the Professor's unhappiness and her consequent devotion to her sons-in-law, her different values, and her jealousy of Tom Outland (which was the first sign of the breaking up of the marriage) are all human frailties, and we can understand them. Instead of blaming her we feel

1 Modern American Writers Vol. VIII Page 76  
2 The Professor's House Page 50

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compassion and admire her for adjusting her life to take on new interests.

That same sympathetic note which results from the better understanding of a character makes Louis Marcellus worthy of comment.

Here is a character who is depicted as not only enjoying the wealth Tom Outland's legacy made possible, but even tainting Tom's memory with his pretentiousness and insensitiveness. When we consider the romantic and idealistic light in which the young adventurer was shown, it seems inevitable that Marcellus would appear despicable in our eyes. Yet this is not so. We find ourselves tolerating him for his sincere affection toward the family and for his generosity toward even Scott, his embittered brother-in-law. The Professor is aware of Marcellus's defects, yet he pays him his greatest tribute, "Louie, you are magnanimous and magnificent!"<sup>1</sup> and even the most grudging reader would grant him that.





## CHILDREN

Jacques Gaux, the child, and Cecile Auclair, the adolescent in Shadows on the Rock are worthy of mention because through a description of them Willa Cather has conveyed the new colonial spirit of Canada, which was based on the traditions of Old France and molded to the exigencies of New France. In addition to this, they are singular because they are the only characters who have been fully developed as children in all of Cather's works and who remain as children except for a very brief epilogue.

Although Jacques plays a relatively minor part, he, nevertheless, is the pitiful shadow from the slums of Quebec. He is developed primarily through his friendships. The neglect of a jealous irreclaimable mother who provides no home life and scarcely even clads the boy is largely responsible for his excessive shyness. His slow intellect due to an unfortunate heredity likewise contributes to this backwardness.

The child would unquestionably be an inharmonious note in the sheer beauty of the book if it were not for the author's sympathetic treatment. With deep tenderness and skillful intuition she records the response of Jacques to the innumerable kindnesses of Cecile and her father. The pathetic docility with which the boy accepts all reproofs and the sincere effort he makes to correct his faults does more

The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and the momentum of the particles. The second part of the paper is devoted to a discussion of the structure of the nucleus. It is shown that the structure of the nucleus is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and the momentum of the particles.

The third part of the paper is devoted to a discussion of the structure of the molecule. It is shown that the structure of the molecule is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and the momentum of the particles. The fourth part of the paper is devoted to a discussion of the structure of the crystal. It is shown that the structure of the crystal is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and the momentum of the particles.

The fifth part of the paper is devoted to a discussion of the structure of the liquid. It is shown that the structure of the liquid is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and the momentum of the particles. The sixth part of the paper is devoted to a discussion of the structure of the gas. It is shown that the structure of the gas is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and the momentum of the particles.

to interpret and endear Jacques to the reader than any other characteristic. There is an artless simplicity about the child's compliance to the slightest suggestion of Cecile's and to his blind faith in religion. One of the most touching episodes in the whole book is Jacques' solemn presentation of his only possession, a treasured beaver carved by a friendly sailor, to Cecile for the creche "to help keep the Baby Jesus warm."<sup>1</sup>

It is these thumb-nail descriptions throughout the book that trace Jacques from a poor stupid little waif to a thoughtful, loyal, grateful youth who ever returns to Quebec from his sea voyages with remembrances for his friends and who is so deeply grateful to Monsieur Auclair that he makes his home with the lonely old man whenever he comes ashore.

It is through Cecile, however, that Willa Cather strikes the keynote of the whole book, which in the author's own words is "When an adventurer carries his gods with him into a remote and savage country, the colony he founds will, from the beginning, have graces, traditions, riches of the mind and spirit, Its history will shine with bright incidents, slight perhaps, but precious, as in life itself, where the great matters are often worthless as astronomical distances, and the trifles dear as the heart's blood."<sup>2</sup>

These graces and traditions were so thoroughly

1 Shadows on the Rock      Page 111  
2 .Shadows on the Rock      Page 98





instilled in Cecile by Mrs. Auclair that all the townspeople looked upon the home as a bit of Old France even after the latter's death. Cecile possesses an exceptional pride in performing the habitual household duties exactly as her mother had done, and she never fails to find delight in caring for the fine linens or well-worn furniture. By the brief narrative of Cecile's visit to the slack Harnois' home down the river, Willa Cather indirectly records how deeply ingrained is this fastidious satisfaction in being a real homemaker. Cecile is aware that "they had kind ways, those poor Harnois, but that was not enough; one had to have kind things about one, too."<sup>1</sup> A further illuminating description of this phase of the young girl's life is her jumping out of bed on a bitter cold night to cover the parsley kept growing all winter in a box on the window-sill. Although every other family dines at noon, dinner is served in the evening at the Auclair's according to their custom in France.

Cecile entertains her father's guests with an Old World courtesy, but expresses a true pioneer spirit in her understanding of the adventures or in the plans discussed by the couriers or the mission priests. More than any scene does the haunting beauty of the Christmas dinner depict this. Here the breath of Old France and its traditions seems to permeate the Christian atmosphere of the New World home.





Again it is Cecile who, realizing that her father's happiness depended upon the maintaining of a well-ordered household, adapted her life unconsciously to his needs. In fact, "the individuality, the character, of M. Auclair's home, though it appeared to be made up of wood and cloth and glass and a very little silver, was really made of very fine moral qualities in two women: the mother's unswerving fidelity to certain traditions, and the daughter's loyalty to her mother's every wish."<sup>1</sup> With no thought of self after her mother died, she leaves the convent school, has no child friends but Jacques, helps in the apothecary shop, and tirelessly performs the household tasks in order to keep her father surrounded by a "sense of our way"<sup>2</sup> so vital to his contentment. Never once does the loving daughter reveal her own deep regard for Canada, knowing that M. Auclair lives for the day when he can return to his beloved France.

Through brief dialogue and vivid bits of description, Cecile, the loyal friend, is revealed. Her busy household life deprives her of the usual childhood companions. It is only Jacques who can be considered a friend; yet she is so much older, their relationship seems very often more like that of mother and son. When Jacques is unkempt, hungry, or cold the Auclair household is always a refuge. When he needs shoes Cecile naively visits the venerable

1 Shadows on the Rock Pages 25-26

2 Shadows on the Rock Page 25

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part outlines the various methods used to collect and analyze data. This includes both qualitative and quantitative approaches, as well as the use of statistical tools to interpret the results.

3. The third part provides a detailed overview of the findings from the study. It highlights the key trends and patterns observed, as well as the implications for future research and practice.

4. The fourth part discusses the limitations of the study and the potential for bias. It also offers suggestions for how these limitations can be addressed in future work.

5. The fifth part concludes the document by summarizing the main points and reiterating the significance of the findings. It also includes a final statement on the importance of ongoing research in this field.

Count Frontenac to beg for them. It is also the young girl, not his mother, who urges him to remember his prayers. Once in a while the relation changes to childish friendliness as on the occasion when they coasted for hours after the first snowfall, or when they dash down to the wharf hours too soon for the arrival of the ships from France.

This utter unselfishness in her treatment of Jacques and her father is extended to a matter-of-fact acceptance of poor Blinker's status in the family. She neither fears his ugly face nor believes any horrible stories about him. With an intuitive, feminine comprehension of Blinker's loneliness she allows him to unpack her precious creche from France.

The adults, also, respond whole-heartedly to Cecile's lack of self-consciousness and vanity and to her sincere interest in them. A very moving illustration of this is the anecdote of her visit to the crippled mother of the shoemaker, her mother's very dear friend. They sense the old values kept alive in M. Auclair's home by the willing efforts of his daughter. Whenever a visitor arrives, the young hostess expends her best efforts to prepare the most delicious dishes she can.

However, the strong grip of Canada upon Cecile is best revealed through her reactions to the nuns' stories of martyrs, narratives that Willa Cather must have inserted in the book for just that purpose. It is not the religious

1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report from the Secretary of the Treasury on the state of the Union.

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fervor of these missionaries that Cecile admires but rather the adventure of their daring actions, for she remarks to Jacques, "I wish you and I could go very far up the river in Pierre Charron's canoe, and then off into the forests to the Huron country, and find the very places where the martyrs died."<sup>1</sup>

In spite of this worldly attitude toward most of the stories, Cecile is much impressed by the accounts of miracles and, childlike, is torn between an unquestioning faith and her father's reasoning. Her faithful attendance at church and her obvious belief in the goodness of God show her as a devout Catholic following the teachings of her parents.

Thus Cecile, a homemaker, daughter, friend, and Catholic is the thread that binds the pattern of the individual narratives into a tapestry of life. Perhaps the young girl is more fully depicted than the other characters because she is the one with a philosophy closest to Willa Cather's heart. She has been taught French submission and mortification of the flesh through the nuns' stories and Bishop Laval's example, yet her pioneer spirit seems to rise above these teachings to an appreciation of the broader perspective of the adventuring colonists.



## RELIGIOUS

Although I have separated the pioneers, the artists, and the religious in my discussion of Willa Cather's character portrayal, they are unquestionably alike in their single-mindedness. Each individual works alone contending with seemingly insurmountable obstacles in a driving effort to attain a goal - one seldom reached, but never beyond hope.

There is, likewise, a peculiar sequence of progression from the pioneer ever coping with the material life, to the artist struggling against new experiences toward a more intellectual position, and finally to the priests whose ultimate aims are fixed wholly on the spiritual.

As her earlier pioneer novels were actuated by Cather's childhood in the Nebraskan region so her travels in the Southwest furnished the background for Death Comes for the Archbishop. In her own words, "The longer I stayed in the Southwest, the more I felt that the story of the Catholic Church in that country was the most interesting of all its stories."<sup>1</sup>

The characters of Bishop Latour and Bishop Vaillant are developed in two ways. The first is by contrast with their parish priests; the second is by the splendid complement each character affords the other. Both are shown in Cather's narrative incidents and telling bits of dialogue.

CHAPTER 1

The first part of the book is devoted to a general discussion of the theory of the firm. It begins with a review of the basic concepts of microeconomics, such as the firm, the market, and the profit function. The author then discusses the various models of the firm, including the neoclassical model, the transaction cost model, and the resource-based view. The book then moves on to a discussion of the theory of the market, which includes a review of the basic concepts of microeconomics, such as the market, the firm, and the profit function. The author then discusses the various models of the market, including the neoclassical model, the transaction cost model, and the resource-based view. The book then moves on to a discussion of the theory of the firm, which includes a review of the basic concepts of microeconomics, such as the firm, the market, and the profit function. The author then discusses the various models of the firm, including the neoclassical model, the transaction cost model, and the resource-based view.

The second part of the book is devoted to a general discussion of the theory of the market. It begins with a review of the basic concepts of microeconomics, such as the market, the firm, and the profit function. The author then discusses the various models of the market, including the neoclassical model, the transaction cost model, and the resource-based view. The book then moves on to a discussion of the theory of the firm, which includes a review of the basic concepts of microeconomics, such as the firm, the market, and the profit function. The author then discusses the various models of the firm, including the neoclassical model, the transaction cost model, and the resource-based view.



The qualities displayed by these two men were the qualities of essentially religious men with a fixed aim to organize a diocese where there had been no order, and to better the lives of the parishioners.

Nowhere in the entire narrative can one doubt the sanctity of these two priests. From their very youthful beginning as novices together, they displayed a deep-rooted godliness that was to serve throughout their virtuous lives as the ever present driving force that carried them to their holy goal.

They were unselfish in their service to their parishioners and to each other. Both men endure great hardships in that wild country, but they give generously of their time and labors to the people of the diocese, baptizing and marrying them. No matter what duty his bishop imposes on him, Father Vaillant always accepts his mission, completely forgetful of self.

Bishop Latour displays wisdom in his tactful handling of parish priests who had long set themselves up as dictators. The first indication of this is when he refuses to become troubled over the revolt Father Martinez stirs up on the appointment of a new bishop. Instead of openly opposing Martinez, the Bishop travels three thousand miles to secure the documents that defined his vicarate. Later in his handling of the same man he wisely remarked, "For the



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PHYSICS DEPARTMENT

LECTURE NOTES

PHYSICS 231

LECTURE 1

MECHANICS

1.1. Kinematics

1.2. Dynamics

1.3. Energy

1.4. Momentum

1.5. Rotational Motion

1.6. Oscillations

1.7. Waves

1.8. Relativity

1.9. Quantum Mechanics

1.10. Modern Physics

1.11. Astrophysics

1.12. Cosmology

1.13. Particle Physics

1.14. Nuclear Physics

1.15. Biophysics

1.16. Environmental Physics

1.17. Medical Physics

1.18. Geophysics

1.19. Oceanography

1.20. Atmospheric Science

1.21. Earth Science

1.22. Planetary Science

1.23. Space Science

1.24. Interdisciplinary Research

present, I shall do nothing to change the curious situation at Taos. It is not expedient to interfere. The church is strong, the people are devout. No matter what the conduct of the priest has been, he has built up a strong organization and his people are devotedly loyal to him."<sup>1</sup>

Father Vaillant, likewise, although often too hasty in his judgments, usually concurs with his Bishop. His own wisdom generally is shown in his deft handling of the parishioners, so that at every turn Bishop Latour finds the way smoothed for him.

Each priest is steadfast in his devotion to duty. Bishop Latour makes no greater sacrifice than that of depriving himself of his beloved friend's companionship in order to strengthen further the church organization. At a time when it is most difficult, he sends Vaillant to Colorado knowing full well that with this assignment, he will lose Father Vaillant's brotherly association. Father Vaillant, in his turn, shows no less devotion. Despite his resolve to lead one day a life of contemplation, he postpones it because in his own words, "For the time being, it is my destiny to serve her (the Blessed Mother) in action".<sup>2</sup>

The touching incidents of the terrified Magdalena and Sada serve to acquaint us with Bishop Latour's gentle understanding and love for the oppressed. Father Vaillant

1 Death Comes for the Archbishop Page 157  
 2 Death Comes for the Archbishop Pages 40-41

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is more the man of action with the people, yet at heart, he too is gentle and understanding, although this is directly revealed only in his relations with his superior.

Much of their success with the nativeMexicans and Indians is due to a prudent tolerance of their strange customs and superstitions. "Father Latour remarked that their veneration for old customs was a quality he liked in Indians and that it played a great part in his own religion."<sup>1</sup> In his counsel to one of the natives who believes all Americans to be infidels, he tells of his friendly relations with Protestants in Ohio, thus showing a rare lack of religious prejudice for that region and age.

Although many instances from the lives of the two men directly show the fine qualities of these missionaries, they are much more pronounced in the decided contrast offered by the priests who had been in power up to the time of their arrival.

Nothing more fanatical can be described than Mrs. Carson's picture of Father Lucero's novice son. "He tried to be like a Saviour, and had himself crucified, Oh, not with nails! He was tied upon a cross with ropes, to hang there all night; they sometimes do that at Abiquiu, it is a very old fashioned place."<sup>2</sup> A perfect example of greed is shown by the confession of the dying Father Lucero that he

1 Death Comes for the Archbishop Page 138

2 Death Comes for the Archbishop Page k55

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the work done in the field, the second section deals with the results of the work done in the laboratory, and the third section deals with the results of the work done in the office.

4. The fourth part of the report deals with the conclusions of the work done during the year. It is divided into three main sections: the first section deals with the conclusions of the work done in the field, the second section deals with the conclusions of the work done in the laboratory, and the third section deals with the conclusions of the work done in the office.

5. The fifth part of the report deals with the recommendations of the work done during the year. It is divided into three main sections: the first section deals with the recommendations of the work done in the field, the second section deals with the recommendations of the work done in the laboratory, and the third section deals with the recommendations of the work done in the office.



had hidden under his floor almost twenty-thousand dollars in American money. "A great sum," Cather says, "for one old priest to have scraped together in a country parish down at the bottom of the ditch."<sup>1</sup> A simplicity - an utter lack of cunning - clearly marks Padre Martinez, especially when he tells Bishop Latour that he considers celibacy contrary to nature and hence not an essential condition of the priest's vocation. There is certainly no deceit or trickery attempted there. Latour is openly told that, if necessary, the distinctly vulgar Martinez will organize a church of his own.

Martinez is the fallen priest who has openly defied the Church of Rome. He had become a priest after losing his wife and child and by laborious application had acquired a severe academic training. He quickly rose to power and ruled with an influence over all, taking at his pleasure money, material wealth, and pretty women. Old age and ex-communication finally seal his doom and he dies an outcast. Willa Cather summarizes his kind fittingly. "The American Occupation meant the end to Mexicans like himself. He was a man of the old order, a son of Abiquiu, and his day was over."<sup>2</sup>

The scandalous Gallegos is little improvement over the rough Martinze. He ran the church to suit himself,



making a very gay affair of it. As Martinez loved pretty women, Lucero loved his money, and Gallegos enjoyed gambling. In the eyes of Latour "he as a priest was impossible; he was too self-satisfied and popular to change his ways - something smooth and twinkling in his countenance suggested an under-handed mode of life."<sup>1</sup> In these three we see the representatives of the libertines, the misers, and the gamblers with which the goodly fathers had to contend.

Not all the priests are depraved, however. A visit with Father Jesus de Baca acquaints us with the kindliness of the artless native priest who "was simple almost to childishness and very superstitious."<sup>2</sup>

As I have remarked earlier, the second method of delineation for these two Bishops is by showing how well each serves as a complement to the other. When Jean Marie Latour chose Joseph Vaillant as his friend in their young days in France, he began to cement a friendship that was to remain, to the very end, one of faithful, brotherly companionship. The two men were so different in their physiques, natures, and talents that the combination became the perfect activating power in their missionary work. What one lacked, the other possessed in abundance.

Latour came from a scholarly family while Vaillant was from a much humbler station - a baker's son. The

1 Death Comes for the Archbishop Page 83

2 Death Comes for the Archbishop Page 85





adventurous spirit of the latter was the necessary stimulus to the success of Latour's own achievement. Together they ran away from home to join the American mission, and for ten years in Ohio they worked energetically, cooperatively, and successfully. With Latour's consecration as Bishop and Vaillant's promotion as his vicar in the new Southwestern territory, the faith each had for the other was strengthened on the numerous occasions it was tested.

After the Bishop's arrival, the natives realize for the first time the meaning of humility. Here is a religious leader who does not display pomp and splendor as did his predecessors. He proceeds quietly and calmly about his affairs. The energetic vicar, on the other hand, supplies all the human vigor man can imagine. Whenever the parish duties weigh heavily on Latour, Father Vaillant would have already blazed a trail giving the Bishop renewed confidence. "If the Bishop returned to find Sante Fe friendly to him, it was because everybody believed in Father Vaillant - homely, real, persistent, with the driving power of a dozen men in his poorly built body."<sup>1</sup> The shrewd Bishop deliberates cautiously on each momentous problem regarding the parish priests, and then he sets the forceful vicar to work clearing the way each time for ultimate success. The remarkable work in Sante Fe, Taos, and Albuquerque attests to this fact. As a leader, Latour leaves little to be desired, but to carry out



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3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the work done in the field, the second section deals with the results of the work done in the laboratory, and the third section deals with the results of the work done in the office.

4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is divided into three main sections: the first section deals with the conclusions drawn from the work done in the field, the second section deals with the conclusions drawn from the work done in the laboratory, and the third section deals with the conclusions drawn from the work done in the office.

5. The fifth part of the report deals with the recommendations made during the year. It is divided into three main sections: the first section deals with the recommendations made in the field, the second section deals with the recommendations made in the laboratory, and the third section deals with the recommendations made in the office.

his orders Vaillant is the indispensable emissary.

Nevertheless, the Bishop inspires respect and admiration among his people because in Jacinto's words "he liked the Bishop's way of meeting people.....and thought he had good manners with the Indians."<sup>1</sup> Again the Navajo Eusabio says on Latour's appearance, 'My friend has come.' That was all but it was everything; welcome, confidence, appreciation."<sup>2</sup>

Latour hates poverty, dirt, and hardness, but in complete submission to the laws of his Church he faithfully administers to the needy, spiritual and, at times, material comforts. Vaillant, on the contrary, invades the very homes of the fallen flock with a relish and will that always insure completeness. Every incident in the performance of their religious duties shows how each aids the other in the completion of his personality. The incident of the legacy of Antonia Olivares briefly typifies the dignity of the one and the intense zeal of the other.

Following the carefully made plans, the Bishop begins his greatest work, the building of his Cathedral, the dream of his whole life. "The Bishop had been embarrassed often by the vicar's persistence in begging for the parish, for the cathedral fund, and the distant missions" but without it his dream would never have been realized. These two dis-

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tinct personages form a harmonious blend of comradeship and endeavor. Latour is ever the guide of their destinies, and Vaillant is the worker.

Father Vaillant recognizes this, "Yes, he reflected as he went quietly to his own room, there was a great difference in their natures. Wherever he went, he soon made friends that took the place of country and family. But Jean, who was at ease in any society and always the flower of courtess could not form new ties. It had always been so."<sup>1</sup>

The underlying differences so apparent in their lives is manifested even in death. Vaillant the realist comes to his end in the midst of his greatest accomplishment in the New Colorado. The funeral is held in the open under canvas, for Denver didn't boast a single building large enough to accommodate the funeral crowd. Latour the idealist, enjoying meditation in peaceful retirement, soon follows his faithful friend believing to the last that "to fulfill the dreams of one's youth; that is the best that can happen to a man. No worldly success can take the place of that."<sup>2</sup>

With these words, Willa Cather allows the two Bishops to attain a realization of achievement before death comes. This is memorable because no other character in any of her books reaches a sense of fulfillment. This is even denied her other religious characters.

1 Death Comes for the Archbishop Pages 254-255

2 Death Comes for the Archbishop Pages 263-264





The characters just referred to play a major part in Shadows on the Rock, and here, too, contrast is used to intensify the graphic descriptions of the two Bishops.

No two men with the same ultimate ideal could be more unlike than kindly Bishop Laval and haughty Bishop St. Vallier. In Miss Cather's description of their youthful training appears the first divergence of their mode of living. Laval was reared in an atmosphere of iron discipline, strict fasts, and frequent meditations, but the noble-born young Saint Vallier flourished in the laxity of court, and as a young man dramatized his piety to the extent of detracting attention from the gayly-apparelled courtiers.

In Canada the contrast grows sharper with each descriptive vignette. The old Monseigneur lives in naked poverty having given all his silver, linen, and food to the needy and having transferred his vast properties to the Seminary - the very one from which the new Monseigneur had removed books and treasures the better to enrich his own palace. While one travels through the streets in a threadbare garment and a worn fur cloak, the other appears in "a black cassock with violet piping, and a rich fur mantle."<sup>1</sup>

It is not so much the outward contrast between the two men, however, as the governing of the clergy and the disparity in the treatment of their parishioners that develops convincingly the startling differences. Bishop Laval

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's views on the state of the Union and the progress of the war.

2. The second part of the document is a report from the Secretary of the War Department, dated January 10, 1862. It contains a detailed account of the military operations of the Army during the year 1861.

3. The third part of the document is a report from the Secretary of the Navy Department, dated January 10, 1862. It contains a detailed account of the naval operations of the Navy during the year 1861.

4. The fourth part of the document is a report from the Secretary of the Department of the Interior, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

5. The fifth part of the document is a report from the Secretary of the Department of the Treasury, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

6. The sixth part of the document is a report from the Secretary of the Department of the State, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

7. The seventh part of the document is a report from the Secretary of the Department of the War, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

8. The eighth part of the document is a report from the Secretary of the Department of the Navy, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

9. The ninth part of the document is a report from the Secretary of the Department of the Interior, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861.

with a religious fervor tempered by a calm foresight, founded a Seminary which was the center for a moveable clergy sent out to the parishes and returning at the Bishop's discretion. Bishop St. Vallier, never considering the variable population of the settlements, displayed his customary rash willfulness in persuading the King of France to command the establishing of parishes with permanent curés.

Just as the younger man had no consideration for the wider needs of the diocese, neither does he appreciate the people close to him in Quebec. His arrogance and disdain for their simplicity is only emphasized by his infrequent, half-hearted attempts to make friends with the partisans of Bishop Laval. His obvious dislike of children and his withdrawal behind the guarded walls of his palace antagonize child and adult alike. Even though he possesses a sincere piety, the people ridicule its dramatic expression. On the other hand, Bishop Laval knows his people so well that "it was said that he could recognize a lost child by the family look on its face."<sup>1</sup> Unsparingly he devotes his energies to whoever was in need. When he finds Jacques lost in the snow, cold and tired, he lovingly bathes him and even gives up his bed that the boy may sleep. The deep-seated dignity of the old Bishop commands respect from everyone, but children never fail to penetrate that crusty exterior and find the warmth of a loving nature.





Miss Cather, with her unerring, sensitive accuracy of expression sums up Bishop Laval's life as divided into two even periods. "The first thirty-six years had been given to purely personal religion, to bringing his mind and will into subjection to his spiritual guides. The last thirty-six years had been spent in bringing the minds and wills of other people into subjection to his own, - since he had but one will, and that was the supremacy of the Church in Canada."<sup>1</sup> This much is true "He was a stubborn, high-handed, tyrannical, quarrelsome, old man but no one could deny that he shepherded his sheep."<sup>2</sup> Not the least bearable of his trials is the bitter knowledge that he had chosen Saint Vallier as his successor and thus, by his own mistaken judgment, had brought about the reversal of all his many years' unselfish labor.

Saint Vallier, the young bishop, varies in every trait from his predecessor. Where Laval is uncompromising, he is contradictory; where one is reliable and generous, the other is volatile and greedy." The old Monseigneur spends his later life in the interests of his Church, but the young Monseigneur shuttles between Europe and Canada always in a state of indecision and dissatisfaction.

Willis Cather strengthens the philosophy of defeat about these two priests in her closing description of Saint Vallier who, at the age of sixty after thirteen years away

1 Shadows on the Rock Page 75

2 Shadows on the Rock Page 74



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returns a broken, saddened, bewildered man, shorn of all arrogance, penitent and ineffectual. "In place of his former assurance he seemed to wear a leaden mantle of humility; he climbed heavily up the hill to the Cathedral as if he were treading down the mistakes of the past."<sup>1</sup>

The only common ground, with the exception of noble birth, on which the two rival Bishops ever stand is in their attitude toward the Church. Both have an intrinsic sincerity even though one expresses it humbly and the other arrogantly. They firmly agree on only the most ostentatious religious ceremonies being worthy of the God they worship, and they fastidiously use the most ornate vestments, richly decorated altars, and beautiful churches possible in this land.

After the reader has finished this study of contrasts, he suddenly realizes that from these vivid, artistic descriptions has sprung living human history. As usual, Miss Cather reports, she does not analyze. Nevertheless, her alert senses have translated the very spirit of the era and the ambitions, weaknesses, and strength of these two Catholic Bishops.

It is, however, necessary to understand the adventurous missionary priest in order to fully appreciate the spirit of the era which was Miss Cather's self-admitted intention to convey.<sup>2</sup> For this reason, I have selected Father St. Cyr who is first introduced in the brief anecdote of

1 Shadows on the Rock Page 272

2 Sat. Review of Literature Oct. 17, 1932

1. The first part of the document is a letter from the President of the United States to the Congress.

2. The second part is a report from the Secretary of the Treasury on the state of the Union.

3. The third part is a report from the Secretary of the Navy on the state of the Navy.

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10. The tenth part is a report from the Secretary of the Labor on the state of the Labor.

11. The eleventh part is a report from the Secretary of the Finance on the state of the Finance.

12. The twelfth part is a report from the Secretary of the Justice on the state of the Justice.

13. The thirteenth part is a report from the Secretary of the State on the state of the State.

14. The fourteenth part is a report from the Secretary of the War on the state of the War.

15. The fifteenth part is a report from the Secretary of the Navy on the state of the Navy.

16. The sixteenth part is a report from the Secretary of the Interior on the state of the Interior.

17. The seventeenth part is a report from the Secretary of the Agriculture on the state of the Agriculture.

18. The eighteenth part is a report from the Secretary of the Commerce on the state of the Commerce.

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20. The twentieth part is a report from the Secretary of the Health on the state of the Health.

21. The twenty-first part is a report from the Secretary of the Labor on the state of the Labor.

22. The twenty-second part is a report from the Secretary of the Finance on the state of the Finance.

23. The twenty-third part is a report from the Secretary of the Justice on the state of the Justice.

24. The twenty-fourth part is a report from the Secretary of the State on the state of the State.

25. The twenty-fifth part is a report from the Secretary of the War on the state of the War.

Antoine Frichette.

He is revealed as a missionary unsparing of self, yet with a saving sense of balance. When he and the woodsman are in grave danger, he replies in answer to a remark on his long prayer, "That's not a prayer, Antoine,' he says, 'that's a Latin poem, a very long one that I learned at school. If I am uncomfortable, it diverts my mind, and I remember my old school and my comrades.'"<sup>1</sup>

In a single paragraph of description, Willa Cather reaches the essence of his character. Father St. Cyr was the son of a noted family who "if he was humble before Heaven, he was never so with his converts."<sup>2</sup>

Again, in a brief dialogue with Euclide Auclair, Father Hector is skillfully depicted as a scholar by nature, but a missionary by vocation. In order to persevere in his work without the temptation to return to France, he has taken a vow. "For those of us who are unsteadfast by nature, who have other lawful loves thn our devotion to our converts, it is perhaps the safest way."<sup>3</sup>

- |   |                     |          |
|---|---------------------|----------|
| 1 | Shadows on the Rock | Page 143 |
| 2 | Shadows on the Rock | Page 147 |
| 3 | Shadows on the Rock | Page 153 |

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## CONCLUSION

As I said in the beginning, no effort has been made to evaluate Miss Cather's works, but to deal only with her characterizations. In this capacity, I have tried my best to show the varied literary methods the author has used to accomplish artistic results. I hope that it is sufficiently clear that Willa Cather's literary approach has always been through brilliant, pertinent strokes of direct description which creates pictures hard to forget. I have tried to illustrate the other methods mentioned in the introduction by my discussion of the main characters. Although it was not one of my stated purposes, I have also attempted to call attention to her progress in specific characterizations.

To connect the distinct divisions made by each character, an attempt has been made to trace the philosophical strain that unites them. Because there is an obvious strain of consistent philosophy of marriage, experiences of life, and death, I have used it as a link to connect divisions which might otherwise have seemed disjointed. To coordinate the material further, the relation between Miss Cather's personal history and that of many of her characters and the dramatic incidents of their lives has been noted.

In conclusion, I hope it has been manifested that the outstanding feature of Cather's work is her aptitude for selecting characteristic traits with infallible judgment.

## MEMORANDUM

TO : THE PRESIDENT

FROM : THE SECRETARY OF DEFENSE

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She does this with a sensitive, objective perception rather than a subjective study. It is this more than anything else that marks Willa Cather as a distinct stylist with an unerring gift of simplicity.

\*JJJJJJJJJJJJJ\*  
\*LLLLLLLLL\*  
\*NNN\*

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## ABSTRACT

It is the purpose of the preceding thesis to analyze the more important characters of Willa Cather's novels by considering the various methods of development which show the spiritual growth or deterioration of these characters. In doing this, I have tried to interpret the philosophical strain which permeates most of her works, and to call to the reader's attention how Miss Cather's life and experiences influence these books.

Miss Cather's outstanding talent seems to be for terse, pithy descriptions which unfold before the reader hidden depths of understanding. These passages are to be found in all her books and in themselves are responsible for much of the success of her characterizations. Many other tools of her craft, however, are used to supplement this talent and those I have tried to consider in more detail.

Although the line of distinction is at times finely drawn, for my purpose it has seemed advisable to group the characters of these novels into classifications of Pioneers, Adventurers, Artists, Sophisticates, Children, and Religious.

In Alexander's Bridge the author has employed a contrast of the main character with his inner self to emphasize his true nature. We see him as the world knows him and as he knows himself. O Pioneers is the first to use the setting of the Mid-West with which she has had her greatest





success. It is in this novel and the others of like background that she has drawn so freely from her own observations and experiences. Alexandra and Marie, diverse in nature, serve to sharpen each other's weaknesses and strengths. Alexandra's character is drawn by showing the constant effect material forces in her life have on her spiritual nature. Marie is pictured for us by showing the deep effect she has on the other characters. In creating both characters, Miss Cather has used the objective treatment, which she favors in most of her books. Antonia best illustrates Cather's understanding of the pioneers of the Mid\*West, and her growth of character is most shrewdly shown. Captain Forrester of A Lost Lady gains strength because he is drawn in such sharp contrast to his wife the title character. In Euclide Auclair of Shadows on the Rock we find the most complex of Miss Cather's pioneer characters. His loyalty to the Old World and his appreciation of the New World make him one of the most distinct 'shadows' of the book.

Claude Wheeler and Tom Outland the adventurers are developed chiefly by narrative, each showing the marked idealism of the author's male characters.

Among the artists, Thea Kronborg of Song of the Lark is developed chiefly by the influence of others upon her career and her inner self. The Professor of The Professor's House is revealed through narrative and



retrospection. Willa Cather's treatment here, in contrast to most of her work, is subjective. Lucy Gayheart and the minor characters Clement Sebastian and Guiseppe from the same novel are treated in the manner of the omniscient author largely through dramatic incident. In Lucy Gayheart as in Song of the Lark her interest in the musical world is revealed.

Through the eyes of a minor character the sophisticates Marion Forrester and Myra Henshawe are followed in their spiritual and material decline. Myra's husband, too, is so developed as he heightens his wife's portrayal by his definite contrast. The minor sophisticates Mrs. Alexander, Mrs. St. Peter, and Louis Marcellus are so well characterized through dialogue that they seemed worthy of a place in this thesis.

The children from Shadows on the Rock are examples of the deft, cumulative touches which are part of the direct description aided by anecdotes that are integral factors of her work. The author also employs dialogue in creating the tone of the book.

The religious of the same book and of Death Comes for the Archbishop are developed in like manner. In the case of Bishop Laval and St. Vallier, Bishop Latour and Vaillant contrast is also used to heighten the picture of the individuals.





Throughout the thesis, I have noted her philosophies on death, marriage, and modern civilization. According to Willa Cather, death is a release from the disillusioning experiences of life; after the first flush of romance marriage is a union of individuals who cannot share inner life; and the confusion of modern times has destroyed the harmony achieved by the more orderly civilization of the Cliff Dwellers.

On reading this thesis, it must be remembered that no effort has been made to evaluate her works. It has been my main purpose to analyze Willa Cather's characterizations and to consider briefly the literary methods used.



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# Introduction

The purpose of this study is to investigate the effects of various factors on the growth and development of plants. The study was conducted in a controlled environment over a period of six months. The factors being studied include light intensity, temperature, and nutrient availability. The results of the study are presented in the following sections.

## Methodology

The study was conducted in a controlled environment. The plants were grown in pots and were subjected to different levels of light intensity, temperature, and nutrient availability. The growth and development of the plants were monitored over a period of six months.

## Results

The results of the study show that light intensity, temperature, and nutrient availability all have significant effects on the growth and development of plants. Light intensity was found to be the most important factor, with higher light intensity leading to faster growth and development. Temperature also had a significant effect, with higher temperatures leading to faster growth and development. Nutrient availability was found to have a significant effect, with higher nutrient availability leading to faster growth and development.

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Alfred A. Knopf New York 1935









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